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Vol. 5 - #4 Issue 28 - June/July

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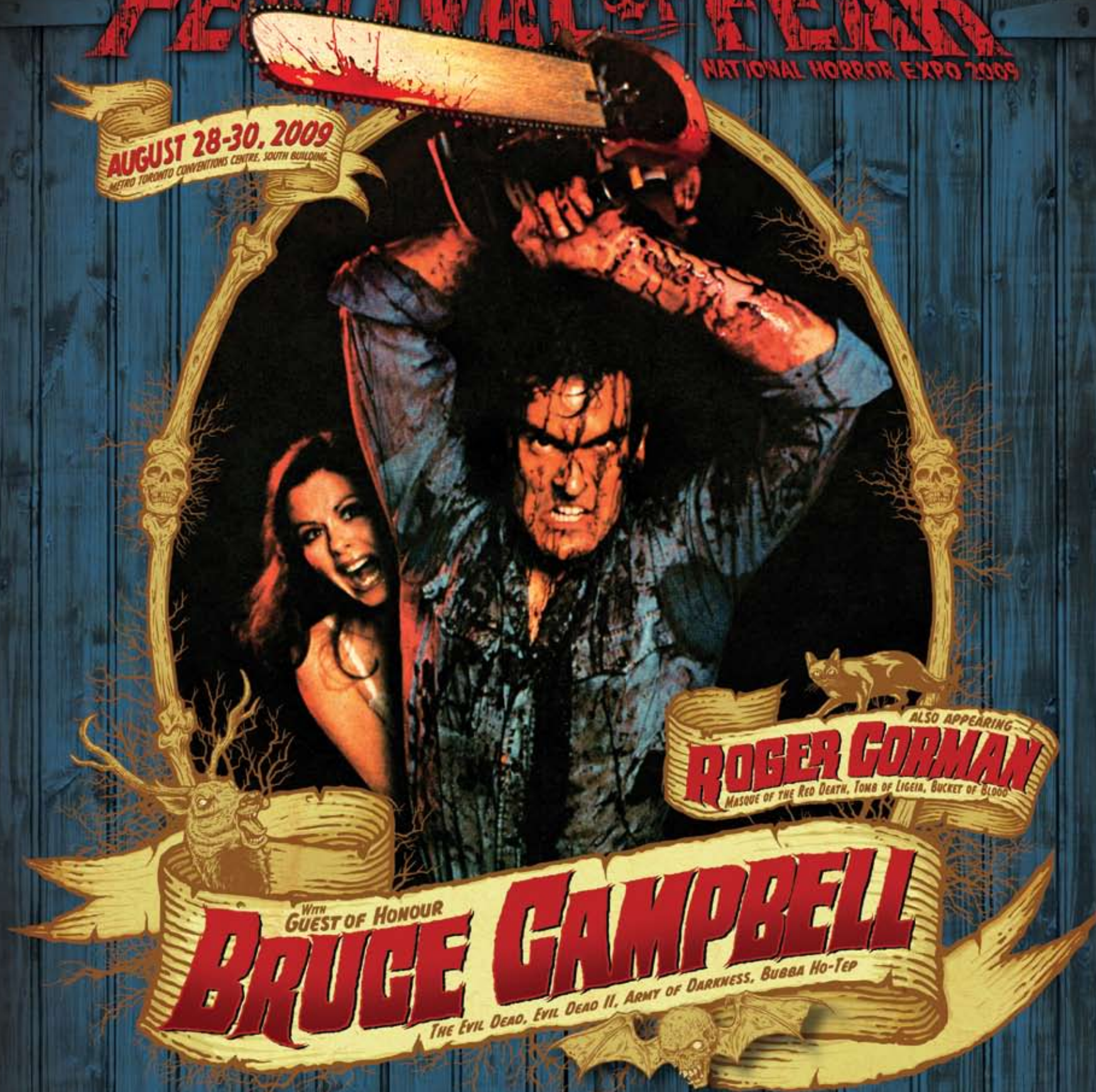
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Correction:

Tomas Haake interview, by Erik Lindholm, last issue

Erik spansk Emily for making a sad mess of his article:

"There is a section on the fourth paragraph which has been edited into "Thomas was 14 when he was awarded the winning of the Nuclear Blast drum competition".

Holy shit, that sentence is sooooooooooooo massively inaccurate I can barely even type this.

The original sentence was: "It was a fourteen-year old boy who was awarded the winning of the Nuclear Blast "Bleed" drum competition: Tomas chose him for where his skill was at for his age, as well as the performance. After all, it took Tomas 6 months to learn "Bleed".

Nuclear Blast is the record label Meshuggah is on: (Nuclearblastusa.com/nb/v2/bands/band.php?bandID=171)

Tomas Haake and Nuclear Blast started the famous contest to play the song "Bleed" because it is so hard:

(Roadrunnerrecords.com/Blabbermouth.net/news.aspx?mode=Article&newsitemID=93193)



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CONSPIRACY CORNER

Learn What They Do Not Want You To Know

with Jacob Stone

The Song Remains The Same

For Eight long years we had an arrogant, faux Texan war monger as president of the United States. Finally, I can wipe the elephant shit off my shoes, and take a big gulp of fresh Kool-Aid - we've got a new guy in the oval office. Our saviour is finally here, the answer to our prayers, a charismatic, well spoken, Ivy league educated man named, Barack Hussein Obama.

I think I just stepped in donkey shit.

I'd like to believe in him... I really would, but when you know the game, it is impossible not to see that it's the same agenda with a new face.

He has already backtracked on a promise to repeal the patriot act; yes folks, it will only expand from here. He'll move pawns around the grand chess board from Iraq to Afghanistan, to fight a war that cannot be won. Get ready for millions of environmental police to be unleashed upon the carbon exhaling hordes. Do you realize that a carbon tax would literally tax all human activity? Watch for gun control/confiscation propaganda to be very prevalent in the privately owned mainstream media over the next six months. Tyrants always disarm the people before the big push to tyranny truly begins.

Barrack Obama is nothing more than a puppet, totally controlled by an unseen shadow government, comprised of international bankers,

monarchs, and the blue blooded global elite.

The left/right paradigm is an illusion that must be shattered. We are led to believe that we have a choice, when in reality it's heads they win, tails we lose.

The political system works in the same way casinos do, so let's use this easily illustrated analogy, to shed some light on the subject.

Rodney, the republican, and Dave the democrat walk into a casino with \$100 each and begin playing roulette. Rodney only bets on red and Dave only bets on black. Unless the ball lands on zero , any number that comes up will either be red or black, guaranteed. So, one of these lucky lads is going to win virtually every time, right? Correct, but what do you think will happen eventually? Both of them will lose all of their money. All they have to do is keep playing along and the casino will take their \$200, and Rodney and Dave will be left in the lurch. It doesn't matter who temporarily wins a few dollars, or who is ahead in the short term. The house mentality is, "let the suckers have their illusions," we will take it all back in the end, plus what they walked in with.

Well, the political paradigm we are forced to contend with works exactly the same way. The global elite and international banking cartels are the casino, they own the house (in this case the White House), and the house always wins.

The president is the pit boss, overseeing the croupier spinning the wheel.

If we keep playing the current political game, the illuminists will continue to push forward their New World Order agenda, and we the people will continue to lose; but if we refuse to play along, the game itself will disappear.

REAVER

"Shake The Walls Of Hell"

By David Barnes

Photo by Jessica Fox

AU: For how long has Reaver been a functional killing machine?

Brandon Reynolds: The band originally formed in fall 2007, but has since undergone a few lineup changes. I'd say we've been fully-functional since Cam Saunders (drums) and I (vocals) joined in the summer of 2008. We are a relatively new band, but can tear it up with the best of 'em!

AU: What is the greatest conquest to which Reaver lays claim?

Reynolds: Why, your mother of course!

AU: Rumour circulates about a Rumour recording currently in progress, are these rumours true, and if so, what are the details of said recording?

Reynolds: Correct! We are currently doing a professional recording. Only the drum and scratch guitar tracks have been completed so far, but we are shooting for a CD release this August. We're recording with Dave Fraelic at Prodigal Sound Studios in Victoria, and things are sounding AMAZING thus far! We're fuckin' stoked!



AU: Stock question – what are Reaver's plans for both the near and distant future?

Reynolds: I think the plan of action is to focus on the recording while we continue playing some local gigs. After the CD is released we want to contact more out-of-town promoters and hopefully hit the road a bit. First Victoria... then the world!!

AU: Who is the arm

wrestling champion of Reaver and who is the weakest?

Reynolds: Ha, ha. Can't say I've arm wrestled the other guys, but I do like to get drunk and start shit with them from time to time. I think they're scared of me, but I just tell them it's good for their soul. Builds character or something.

AU: Name the former musical endeavours of Reaver's members.

Reynolds: I have been in a few different projects

VICTORIAS LOCALS ONLY

since as early as high school but most people recognize me from singing in the thrash metal band Desensitized (RIP). I'm actually not well-informed into the other members' projects. Mike and Brad are from Edmonton so I don't know what they were doing before this. Cam used to be in Black Lotus. I'm not too concerned about the guys' past projects though, just focusing on what we are currently doing.

AU: What is the story behind the "can I get a whoa yeah for potatoes?" comment that has made you, Brandon Reynolds, so famous in Victoria's metal community?

Reynolds: It has? Haha! For one thing, my family is Scottish, so I grew up eating a fuckload of potatoes. And that's just how my mind works: I say random things on stage that catches people off guard. I try to avoid frontman clichés whenever possible. It got quite a positive reaction though I must say. I've had people genuinely disappointed when I didn't say it at a gig! Besides, who the fuck doesn't like potatoes?!

AU: This is your chance to say whatever you like about Reaver, to shamelessly self-promote or to embarrass your bandmates. Do what you will!

Reynolds: Come check us out! Be sure to grab our CD when it's released! Brad Kennedy has made a pass at me on more than one occasion...

(Myspace.com/reaverofficial)





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The Zap Straps are a three piece from Victoria that plays a strange brew of garage surf rock. They are Jamer- The Human Metronome, Hayler- the six-string ninja and Al- Kid Slug. Enough of this intro – let's get to the point.

AU: Who are we talking to?

Jamer: The Zap Straps. What's zappenin' Ira?

AU: What was the genesis of this band? Why did you start this band. Did you used to be called something else?

Jamer: Me and Al were creepin' on Haylers Myspace and saw she had wicked surf songs but no band.

So we got together and started playing under the title Toaster Bath. We changed the name to The Zap Straps the night of our



first show.

AU: What are the Zap Straps all about?

Jamer: Fun.

AU: Is it possible to describe the sound of the band?

Jamer: Surf, garage, swing, punk.

AU: Can you go into detail on what some of the songs are about?

Jamer: Mainly Sci Fi love stories about partying in space.

AU: What are the bands

influences?

Jamer: Dick Dale, Rezillos, Shonen Knife, Cramps.

AU: Did you get to play the show at the Brickyard Pizza or did the cops shut it down?

Hayler: No, the cops shut it down. It was lame.

Al: The Odeon Guy. It was all him.

Jamer: No, no. Jake blew it.

AU: What's next for the Zap Straps?

Jamer: We are finishing up recording our first album with Willy Jak. We also have a self-promoted show coming up with Hank and Lily and Needles and Pins at the Victoria Cambie on July 25.

(Myspace.com/thezapstraps)

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"Vancouver's Punk as Fuck!"

By Denis Maile

Photo by Turf

The formula for Cameron Clow and Steve Straight's master plan was pretty simple: round up all the best and current Vancouver punk rock bands and compile their music on one CD. This CD was released in 2007, featured 25 bands and was titled *Vancouver's Punk as Fuck*. The National Library of Canada demanded a copy for their records. It also got a lot of play on various college and co-op radio stations across the country. Well that's all fine and dandy, but news of yesterday, so let's get recent. Bring on *Vancouver's Punk as Fuck*, Vol. 2.

Friday Feb. 27th

The benefit show to raise funds for Vol. 2 of their compilation CD is in full swing. Possibly the first ever dental core band, Loose Tooth, is on the stage and chugging Listerine. "I'm pretty happy with the turnout," Cameron tells me as we sip back on some beers. "I gotta go mosh!" He runs off to mix it up with the sweaty punks in front of the stage, and I go talk to Steve. "It's really cool to see a lot of the bands involved in this thing here at the show. There is a real unified air about the place," he tells me, and I can't help but agree. It's funny how one CD can bring the scene closer together.

Monday Mar. 16th

After the cover art starts coming together, Cameron begins having second thoughts. "Basically the artwork consists of a policeman about to taser an unaware girl on a couch in an alley. I'm a little concerned about how intense or political it is when you've got 30 very different

bands on this thing. I just want everyone to like how it turns out in the end." All the while Steve has been mixing and mastering the 30 different songs and making sure the track listing won't disgust anyone.

Sunday Apr. 5th

The date has been set for the release show in just over a month's time. It is now do or die for the boys. I ask Cameron what some of the major hurdles were along the way. "Definitely compiling all the music," he tells me. "It takes emails, phone calls, bus stops and even conversations over cheese and nachos at seven-eleven at one am. You've got to be patient waiting for mixdowns, permission or lost recordings, but at the same time you need to set firm dates for this shit." He didn't have to mention that musicians are flakey, that I assumed myself.

Thursday Apr. 23rd

Cameron and Steve go to the Fox radio station to promote the upcoming release of VPAF Vol. 2, and I ask him how it all went. "They gave us free cokes," Cameron tells me. "Free coke?" I ask surprised, but he assures me he's talking about the drink. "It was funny though, I'd usually start off on some lefty diatribe and Steve would have to cut me off, saying, ANYWAYS, so the show coming up..." Entertainment at its finest.

Wednesday May 6th

Mastering is complete and Cameron and Steve have gone into production mode. This involves Steve burning CDs one by one, while possibly under the influence, and Cameron going to Kinkos with the artwork to overload their corporate infrastructure. "They get really worried when I talk 600 copies containing words like fuck, death squad, fight, punk, etc. But once I'm finished there the fun really begins. Trimming 600 copies, and then putting all the cases together takes hours to complete."

Monday May 18th

Steve calls Cameron to inform him of a spelling error on the back case. The Sore Thoats prefer to be known as The Sore Throats. Cameron had only finished chopping out 300 copies so far. Many curses are cursed.

Thursday May 21st

When I arrive at The Cobalt Cameron looks confident. It was his birthday the day before, so a two-day celebration is in the works. The place packs out and the CD is officially released. "Tomorrow I mail the CDs to hell and back, but now it's time to get destroyed," Cameron tells me, and everyone else agrees and gets wasted.

(Find the Vancouver's Punk as Fuck Vol. 2

VANCOUVER VENGEANCE

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The TURRETTES

By StEvil

With a new album on the way, and their recent seven year anniversary, the time was ripe for *Absolute Underground* to sit down for some dirty words with one of Calgary's favourite punk bands, The Turrettes. Members Ben VonDubya (vocals), Philly the Roach, bass, and Taco, rhythm guitar, took some time to bring us up to speed.

AU: 4/20 of this year appropriately marks the seven year anniversary of The Turrettes. Congratulations! What has kept you going for all these years?

Philly: Hookers, blow, and the desire to fail! Actually, it's a necessary vent for my aggression. Personally, if it weren't for this band, I'd be in jail.

Ben: It's the love of the game. Every time we write a song, it's better than the last. Maybe we are trying to reach the pinnacle song! We all get along really well. The brotherhood is strong.

Taco: Seven years came out of nowhere. The time flew by, but it's easy when you've got a good crew of bandmates.

AU: I understand that there is a new album on the way. What's the title, and when can we expect its release?

Philly: It's called *Not Heavy, Just Awkward to Lift*, and we're having our official CD release on July 25, at The Distillery, in Calgary.

AU: Speaking of The Distillery, how is it that Taco and Philly are able to manage owning

The Distillery, and rocking both The Turrettes as well as your other band, The Primitive Screwheads? Most people I know struggle to make time for one band, let alone two - and a live music venue to boot?!

Taco: A strong liver, a lot of patience, and an understanding girlfriend.

Philly: [Laughs.] We obviously hate our girlfriends!

AU: I had the privilege of hearing a preview of some of the new tracks. The song "Pink Sock" is an instant favourite. Can you tell me how

this song came to be, what it's about, and how Matty McNasty, the bagpiper for the Real McKenzies, came to appear as a guest performer?

Philly: Well, Ben would be the guy to talk to about lyrical content. I block him out, so I have no idea what he's saying!

Taco: You gotta cringe at the thought of what a "pink sock" is.

Ben: The song is about some of our friends that have absolutely no standards, and are just slaying dragons. But hey, it can't be that bad if they can get it up! Matty started becoming a regular at the D, getting along well with Philly and

Taco, and became a fan of our music. I'm not sure if he asked us or if we asked him, but we decided to do a song together. It turned out to be one of the fastest written songs we've done. It took no time at all. Must have been the pressure from having such fame jammin' with us!!

Philly: Matty is a great friend of ours. We love the McKenzies, and he loves The Turrettes, so it made sense. He loves to play the pipes, obviously, and



being that his band lives all over North America, he doesn't get to jam with them much. So you're welcome, Matty!

AU: Can you explain this strange phenomenon of Turrettes skull logo tattoos spreading like some kind of musically transmitted disease among your fans? Do you know how many of these tattoos are out there now?

Taco: It started when we decided to get the skull ourselves as a band thing. Then we thought it would be funny if other people got tattooed as well, with the incentive that if you get a tattoo, you get into the shows for free. Next thing you know, we aren't making money, 'cause all these people have tattoos now.

Philly: I'm not sure exactly how many there are, but there's a shitload!!!! It blows me away, man! You know, that's a sign of dedication, to get

CALGARY CARNAGE

something etched on your skin permanently.

Ben: I have no idea how that happened, but I'm not gonna question it. I love it. There are like 60 or so that I'm aware of... after one show, some random chick, which none of us knew, came up and showed us the skull tattoo she had behind her ear! Fuck yeah. I've seen tiny ones and huge ones. Dan (drummer) still thinks his is the biggest.

AU: Any parting words you want to leave us with?

Philly: Go to our upcoming shows!

Ben: Parting words? Yeah, one... Everybody: SAY "FUCK!"

(Myspace.com/theturrettes)

SUMMER FESTIVAL SCHEDULE



SATURDAY JUNE 20, 09
Calgary Roller Derby - Cut Throat Car Hops vs B-52 Bellas
Max Bell Arena 1001 Barlow Trail SE Doors at 5:30pm

TUESDAY JUNE 30, 09
Falling Into Madness - Burlesque & Other Live Entertainment
The Underground 731 10 Ave SW Doors at 9:00pm

WEDNESDAY AUG 12, 09
Van's Warped Tour - Celebrating 15 Years!
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SATURDAY AUG 15, 09
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The Distillery 615 7 Avenue Sw Doors at 9:00pm

FRIDAY- SUNDAY SEPT 4-6, 09
Harvesting Hell Open Air - Alberta Metal Music Festival
Bentalto, Alberta (Fairgrounds) www.harvestinghell.com

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Mark of Cain

"Life After the Alternative High School Talent Show"

By Ryan DDR

AU: What's new in the world of Mark of Cain, one of Calgary's finest death/grind acts?

Aaron: I quit.

Others: We are currently writing new material with plans to record a full-length release by the end of 2009.

AU: The first time I saw Mark of Cain play was at the Mayfest talent show at Alternative High School inbetween a few acoustic emo acts, playing to dozens of moms and dads. What do you remember about the show?

Band: Our material was played at about half the current speed, we were definitely a misfit in comparison to the other performers but it was our very first live performance and was a lot of fun.



AU: The band couldn't have been around that long before then...

Band: No, at that point we had only been together for roughly five months.

AU: Tell us about your split release with Mortality and the "Robot Jeff" release (which is only \$2!)

Band: The split-release with Mortality was a fun recording experience. There were a few delays causing it to take much longer than anticipated to receive our copies. The "Robot Jeff" release was recorded with Casey

AU: When seeing Mark of Cain live, sometimes there are smiles, sometimes interesting hair or antics. How important is it to just have fun while you're playing, and do you think other bands maybe take themselves too seriously?

Band: Yes, some bands need to take it easy. Personally we all enjoy having fun while playing a show and so far we've managed to enjoy our time in the studio.

Lewis at Echobase Studios, we feel the two songs recorded ("Hate Incarnate" and "Robot Jeff") are a good representation of the recent progression in our music. We limited this release to 40 copies, all of which have been sold.

AU: Lyrically, topics are also sometimes off center or unconventional. What inspires songs like "Grind O Saurus"?

Band: Awesomeness! I guess, it was just a funny idea... *Jurassic Park* is a sweet movie!

AU: Playing directly before Cattle Decapitation at their show at the Den sort of attests to your status at the moment - were you handpicked by them?

Band: No, Scarab Productions picked us for the show because they thought we'd be a good fit for it.

AU - What's one place you would dream to play, and with who?

Aaron: An old venue in San Francisco, with Slayer.

Vik: Mini tour in Europe or Maryland Deathfest, with Mortality.

Sean: 924 Gilman St, with Carcass.

Ty: Maryland Deathfest, with Nasum.

AU: Currently it looks like a Mark of

Cain from Wisconsin and a Mark of Cain (called The Mark of Cain) from Australia are roaming around on Myspace. Will there be a battle?

Band: We already challenged THE Mark of Cain to a duel with pistols at dawn but Jesus wouldn't let them. The other band... we haven't heard of them.

AU: What's on the horizon for you in the near future in terms of shows, CDs, etc?

Band: We are playing Vern's on July 4. This will be our final show with Aaron before he leaves. Also, previously mentioned, we have plans to record our first full-length release by the end of this year.

AU: A final word to leave your "mark"?

Aaron: MY DICK IS HUGE Like A BLUE WHALE!

Others: Thank you for the support thus far, keep supporting local acts and see you soon.

(Myspace.com/markofcaincal)

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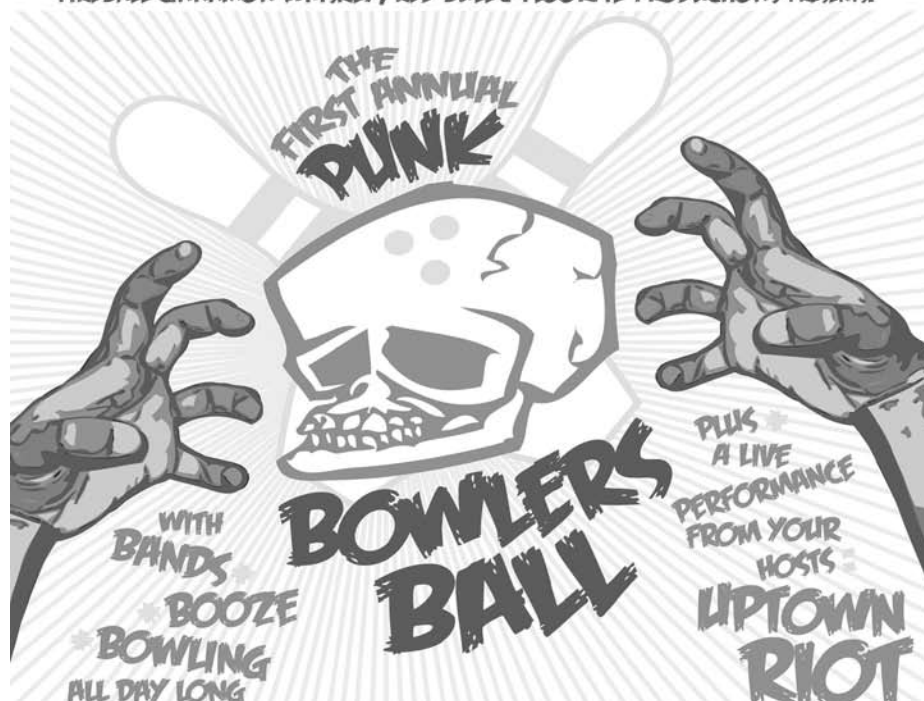
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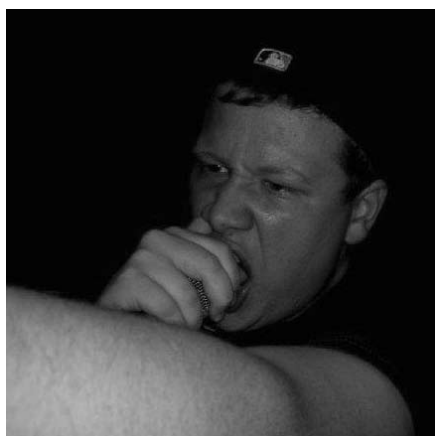
"Heavy Mosh Advisory"

Interview w/ Grant – vocals, Dave – guitar, Nich – guitar, Jagger – bass, Graham – drums

By Pauly Hardcore

Coming from the prairies all the way to Victoria for VIHC FEST 5 is a daunting task, especially for a band unsigned, riding a two-part cassette demo and playing hardcore – not the most widely circulated or accessible music out there. But that's what this music and scene is about isn't it? Taking chances, pushing boundaries and doing whatever you can to get people to listen to you. Get ready for a barrage from these angst ridden prairie dwellers & you had better gear up because it's gonna get a little rough in the pit if these mosh-merchants have anything to say about it.

AU: When did you guys start playing as a band?



you describe the bands sound and message?

Grant: Well we drew influence from some of the early nyhc bands like Judge and Agnostic Front. Also the Cleveland bands like Integrity, Ringworm and such. Everyone in the band listens to stuff other than that, though.

AU: Is the upcoming tour going to be the first for the band?

Nich: First large tour. We did a few dates in Saskatchewan and Manitoba, But we've all toured before in previous bands.

AU: How did you hear about the VIHC fest as you seemed to be pretty enthused to get on the bill?

Grant: We've never played a fest before, and there are quite a few

good bands playing this year that we are excited about seeing and playing with.

AU: What has you most excited about it?

Graham: I'm excited to meet some good looking guys... ;)

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AU: Aside from your demo, when can we expect to hear a 7", EP or LP?

Nich: The second part of this demo is coming out soon. This first part we have released right now is called *Jailed in Addiction*. Its available on tape, the second one will be called World of Restriction

AU: What's the hardcore scene like in 'peg these days? I have heard good things and bad things...

Grant: Its sweet, we are pretty new to the hardcore scene, but there are some really good bands like under presser, withdrawal, born bad, modern problems, mind control, first strike, cross rage, and maladjusted. In our opinions we have the best scene in Canada.

AU: What's playing on the MP3 player?

Graham: Alesana, Drop Dead Gorgeous, Underoath.

Jagger: Poison Idea, Trapped Under Ice, Weekend

Nachos, Punch, Death Threat.

Nich: Paint It Black, Deep Sleep, Gorilla Biscuits, Bitter End, Minor Threat, Vitamin X, and Project X

Dave: Fucked Up, The Mongoloids, Annihilation Time.

Grant: Saetia, Slayer, Leeway, Anthrax, Hotcross.

AU: Who do you guys want to play with and who would you like to play in Winnipeg?

Nich: Well we're driving down to sound and fury so we'll be able to see a lot of bands that we've wanted to for awhile. As for playing with it'd be cool to play with anyone who's influenced us.

AU: Last words for those about to mosh?

Grant: Make sure you have all your mosh gear.

(Myspace.com/losingstreak204)

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By Uncle Anus

I'm here with John Tard to discuss the latest news on the Toronto punk front. In a bold move, The 3-Tards are having their last show and their latest CD release party... on the same night.



AU: Hey John, tell us what's going on. Why give birth to a great new CD, and have the funeral of an even greater band, on the same evening?

John Tard: There are a million bands that break up and leave us all wanting more. We didn't want to be one of those bands. We figured, let's let 'em really have it and go out with a huge bang! THAT'S what punk music should be like.

AU: Has the line-up changes the 3-Tards have endured during the past couple years affected the coming breakup?

Tard: Definitely it has. First let's talk about our lead guitarist "Le Tard," who we added to the band two to three years back. My promise to him when he joined was to release an awesome new recording with him. And we did! But, we are also dealing with Fox Tard moving to Newfoundland to go to University. Although I'm the only remaining original member from 2001, I had to consider if replacing Fox was the best route to go. He's recorded on all of our albums and has always been my number one go-to guy, my teammate. I just didn't have the heart to replace him, and I don't think the fans would appreciate replacing his 6 years invested with some new hack.

AU: Why not just go on hiatus, like most bands do?

Tard: I think the whole hiatus thing is career destroying. Fans just forget about your band, or even forget to care. We thought it was better to go out on a high note. We have a new recording with 13 killer songs on it.

AU: 333 Halfway to Hell is the name of the new CD. Tell us about your concept for the name.

Tard: Truth be told, I have been sitting on that



title for five or six years now. I'd been keeping it a secret all this time and then was devastated to find out that the band Green Jelly had used the title 333 already. At the end of the day I felt it just fit our band all too well to abandon the idea.

AU: Have all your dreams come true?

Tard: When I started this whole punk rock thing my dream was to play with Chi Pig and SNFU, Dayglo Abortions, The Misfits and all the bands that wore out the Sony Walkman I had as a kid. But my dreams ended up better than I could've ever imagined. I became close friends with most of the bands I grew up loving. Punk rock is a very hard road to take. It's difficult to survive without other jobs. You have to love the game and I truly do. The 3-Tards will always be something that I'm proud of.

AU: The bonus track "Punk Rock Girl" is produced by Moe Berg (Pursuit of Happiness) and featured on his TV show Master Tracks.

Tard: I met Moe on Facebook and he thought our energy would be a good fit for his show. It was a really awesome experience to record in the infamous Studio 6 at Metal Works here in Toronto. With Moe's help we ended up with a really great sounding recording.

AU: What's next? Does John Tard keep the iconic beard?

Tard: I want to lie to you and say that I'm getting rid of it. It's a pain in the ass. It blows around in the wind and drives me fucking crazy. It's tough to eat pussy and even tougher to eat soup. I hate to admit it, but at this point it has become something people identify with me. If I were to shave it off, I might look like a 14-year-old school girl. I already look like a douche. If I shave off the beard I'll look even douchier! And no one is going to let "Douche Tard"

into all the punk shows for free!

AU: Is this the last 3-Tards show for real?

Tard: There have been a lot of rumours that suggest this is just a ploy to attract attention. This is not the case. There are some very real things in band members' lives that will prevent anything but. I'm not ruling out a reunion show in later years. Take my word; the end of the 3-Tards is a fact.

AU: What's next for John Tard?

Tard: After the show I'm going to Finland to sit on a remote island and fish for European Pike. When I get back I'll be able to figure that out. I can't see

TORONTO TRASH

myself being out of the spotlight and singing, but it won't be the same idea as the 3-Tards. It'll be completely different, yet just as crazy.

AU: Why should people come to your last show?

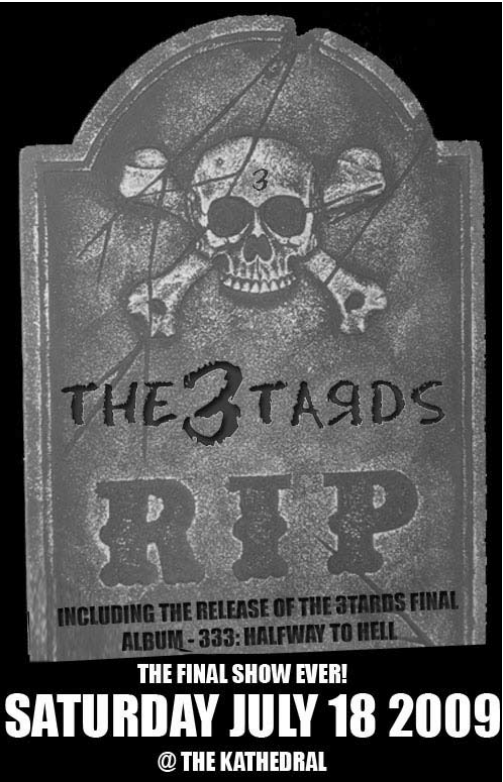
Tard: Fun. Every admission is going to get you the new CD. There's a great lineup of bands. Mr. Plow (who we all love) is coming from Vancouver, Random Killing (who are very important to the 3-

Tards), The Maple Street Impressions (young guys but they always work extremely hard as openers.), and the reunion show for The Antics (Keith Tard was also in this band so this'll be a special night for him.)

AU: What do you want to say to the fans of the 3-Tards?

Tard: I want to say Thank You. You have been phenomenal fans. Most of you have become our friends and all of us will remain that way.

(The3Tards.com, or Myspace.com/the3tards)



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MONTREAL

By Shawn Central

So here again is another installment of Montreal Massacre scene report. Well, I tells ya ... for what it's worth, I guess it's the calm before the storm or are we in the eye of it. Nothing going on these days other than the shitload of shows of which I mentioned in last month's report. What's gearing up are all the festivals and street sales. I believe first up is the Fringe Festival (MontrealFringe.ca) the 2009 site will be up as of June 1. Starting June 13 through 'till the 15 of August, the International Fireworks Competition held at La Ronde (Laronde.com) is always a good source of eyetertainment, especially those who have access to rooftops and are living in the East End. Crack out the hallucinogens or simply enough, a couple of brews. Speaking of which, BBQs' are on! Street sales get underway as well. There's the kick off and close up of the summer with the famous St-Laurent street fest. Basically everything gets underway just around the 24 of June. For those who don't know, that's Queerbec's provincial holiday. In which case some years back if you where an Anglophone living here, you'd simply stay indoors. Nowadays, seeing that the Quebec government has chilled out on the 'ole referendumb bullshit and using less propaganda and other nonsense to instill

MONTREAL MASSACRE



fear and false patriotism in the common folk, we can now get back to simply getting shitfaced and miss work. Shortly there after is Canada Day (also know as Dominion Day for all you old timers out there) which gets less notoriety here but still a good excuse to get hammered. Which gets us to the top of the summer and of course I suppose I should mention the Jazz Fest and the Just for laughs Fest. Both of which have become less and less interesting for the locals and has gotten significantly more commercial and Americanized over the years. Worst of all is the fucking tourists. Most of which are fat, drunk, full of stupid comments, only of which they find amusing only because everything is so

funny when you're tanked in the middle of the sweltering heat and you can't you're your own. NOOOBS! Sigh! Oh, but not too mention the bloody cadets (soon to be cops with no guns but all the attitude to follow). Righteous little fucks! They just love their new found authority and the right to use and abuse it. Other than that I know there are all the sub fests to coincide with bigger fest. I believe there's the anti-jazz fest, perhaps a "not for laughs" fest as well. Just as big and perhaps as annoying is the (I can't believe it's still ongoing) Van's Warped tour. Then there's also the Osheaga weekend fest. Beastie Boys are one of the main draws. Other than that, folks these days are just keeping up with amount of shows presently happening along with street sales, fest, BBQs, drinking and what not... With that, I'm about to crack a beer and get ready for my first week-end of camping! C-YA!

Maximum RNR

Interview w/ The Ram

- no idea

By Sideshow Billy Bob

Toronto's Maximum RNR have been thrashing out metal and blues style rock n' roll since 2002. The boy's Motorhead meets Black Flag sound translates into to a frenzied, and at times, chaotic live performances. Speaking of live - these guys have seen a stage or two, throwing down at over 250 live shows and showing no signs of stopping with an upcoming Canadian tour to support their gritty sweat-stained habit.

AU: Who are we talking to?

The Ram: You are speaking to The Ram. All questions for Maximum RNR must be directed to The Ram.

AU: What's the meaning behind the band's name? Is it Maximum RNR like Rock n' Roll or

Rest and Relaxation?

The Ram: Definitely not rest and relaxation, that's for sure! There are many meanings to choose from so they leave that up to the people.

AU: Tell us about your old singer and let us know what new elements Gymbo, of Dayglo Abortions infamy, brings to the table.

The Ram: The old singer, Louie Durand, had a voice that could wake the dead and shatter the moon but his time has come and gone. Gymbo's comedic presence and vocal girth destroys said table.

AU: Who's in the band? Describe the other members.

The Ram: Keith Carman is the lead guitarist and his exceptional skills make him our prized pig. Keith Mauronik plays rhythm guitar and with his fierce resemblance to Genghis Khan will lead the boys to defeat!

AU: Mike Childs is my favourite drummer so far. Some of you may remember him from the 1984 film *Revenge of the Nerds*. The music number was his idea!

The Ram: Mike Sydney is the balls behind the bass. Once he masters playing with a pitcher of beer in one hand, all will bow down before him!

AU: What bands have the members been in before?

The Ram: Carman played with the Tirekickers and the Legendary Klopek.

Genghis was with Vancouver's Sex In Sweden. Childs played in Two Pump Louie and with Sydney in Autodidacts before they both joined Maximum RNR.

AU: How many releases has the band put out? Anything new in the works?

The Ram: Maximum RNR has released two CDs and four seven inches. One of them was a split with Electric Frankenstein and another was with Holland's The Spades through Relapse Records.

AU: Describe the sound of the band for the little wankers at home.

The Ram: Half the sound is a mix of fast, head-banging rock like Motorhead or Zeke. The other half is a heavy aggressive thrash sound like Bad Brains or D.R.I. So don't wank too hard kids, it just might fall off!

AU: What can we expect on your upcoming Canadian tour? Who are you playing with?

The Ram: The guys will be touring alone and playing with local acts; which is perfect. Playing with local bands is a great way to hear something different and make contact with cool people that may not have happened otherwise.

AU: Can you go into detail on what some of the songs are about.



The Ram: I can't go into detail on that one. Fats Domino sums it up correctly: "It's not about the songs, it's about the music."

AU: What are the bands influences?

The Ram: The band has always been influenced by pioneering Canadian road warriors like D.O.A. Grimsunk, S.N.F.U The Dayglo Abortions, Nomeansno, The Smalls, Death Sentence, Ripcordz and Forbidden Dimension. Monkey see, monkey do.

AU: Does the band consume more booze than drugs or the other way around?

The Ram: It's more or less a combination of both with a pinch of, "What the hell happened last night?"

AU: Looking at your tour poster, I was hoping you could fill us in on the nocturnal instincts of the "Cocaine Jaguar."

The Ram: It's like being a tourist swimming with sharks but scarier. Snorting lines with a leopard will make you shit your pants! In actuality it's just a funny fuckin' image.

AU: Final words of wisdom?

The Ram: If it smells like chicken keep on lickin'. If it smells like trout, get the fuck out!

(Maximumrnr.com, or Myspace.com/maximumrnr)



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Plasmatics Remembered

By Les Wiseman

First off we have to talk about the breasts. They were spectacular. Not natural, of course. Nothing natural could stand up to the roughhousing they received in the course of a Plasmatics performance. But, certainly, Wendy O. Williams's bosom got the combo its initial notice.

By the very first syllable of their name Plasmatics were telling us they weren't natural, that they were, in fact, going to perform unnatural acts onstage and we were going to stand there trembling and cheering and take it. One two, one to the gut then one to the head.

And Hell, we'd never seen anything like it. Sure, in those days of 1980, we thought we were oh so cool and privy to the the outrage of the Pistols and the Damned. We were hip to the fast brutality of the Ramones and the theatricality of the Dolls. But, holy snarf, we weren't expecting some teenage boy's wet dream in a domina's leather skirt and master cap barking out incitement to overthrow the Masterplan. We thought Johnny Thunders and Johnny Ramone had wild guitar chops, but we weren't ready for Richie Stotts in a blue mohawk, false eyelashes and PVC gogo skirt to hand over his guitar to psycho girl and for her to fire up a chainsaw and cut through the whole thing, strings and all, while it was live with electricity. No, whatever this was, it



made punk rock look puny and fey.

The Plasmatics first unleashed their act in 1979 in what would become known as CBGBs in New York's Bowery district. Wendy had been discovered by Rod Swenson, a promoter of No Art happenings, who was known as Captain Kink. He produced outrageous spectacles in Times Square and he had a passion and education for evolutionary physics. He became Wendy's partner for the rest of her life.

Somewhere around this time, Wendy supported herself in the sex-entertainment business in Times Square where she was known for firing ping-pong balls out of her money maker. I will say no more.

Plasmatics became a phenomenon too big for the Bowery and they were soon signed by a prescient Stiff Records. Rolling Stones' producer Jimmy Miller signed on to produce, but the rigors of *Exile on Main Street* had left him a heroin addict and Swenson took over mixing the album.

Just by its mere presence *New Hope for the Wretched* was a statement: Wendy topless in leopard print jumpsuit and pink and blonde hair sitting atop a Cadillac driven nose first into a swimming pool. Richie Stotts in a tutu floating in an inner tube.

And we were ready for what it contained; raw, power-chord punk rock with Wendy growling and snarling out lyrics of anti-consumerism and



disgust with the status quo. Where lyrics failed her, she catered to all her young male fans' fantasies, howling and moaning as if engaged in a particularly rigorous and brutal coupling. Here it was: the ultimate blend of sex and rock'n'roll.

Today, listening to the production of the Plasmatics' recordings, they seem a bit tinny and missing the bombastic bass end production we've grown to expect nearly 30 years later. For buyers of the CD version of *New*



Hope, a live set, where the instruments were particularly well-miked and recorded is a bonus and is more representative of the total onslaught that was the stage show.

Other incidents occurred: obscenity busts, a police brutality case and a round-the-world live-TV event where, on a New York pier, Wendy drove a Cadillac into a stage loaded with explosives, jumping out from behind the driver's seat seconds before impact. Check out Plasmatics The Damned video on YouTube where she does pretty much the same thing. Whadda woman!

When they came to Vancouver, you better believe I was there. It was June 27 at the PNE Gardens. We knew we were in for something special.

Lights dimmed, guitars roared, stagelights blazed, explosions thumped and there they were: Stotts chronically looking like he was throwing up, Jean Beauvoir the suave black man with the peroxide mohawk, Wes Beech grinding out power chords and Wendy. Wendy, every rocker's psycho dream-date incarnate. Bits of black electricians tape holding back Polaris nipples, sleek muscular body gleaming, buff abs, black leather boots, PVC bondage miniskirt, black and peroxide mohawk, voice that could peel steel.

Vancouver is known as a tough crowd, particularly with gobbing and beer-canning. Wendy was ready. When the loogies started flying, she stepped into the wings and came out with buckets of liquid, which she then hurled into the audience. And, as one, we realized it was yellow liquid. Was Wendy outdoing us by hurling buckets of piss on us? Even the toughest punk rockers dodged and bolted. Wendy then got hold of a battery of potted chrysanthemums and pulled them out of the pots and hurled them dirt and all into the audience. The mosh pit became a mud sluice. Bon vivants thrilled in the mire.

She did it all: sledgehammered a TV set, chainsawed through a guitar, inspired awe. Oddly, when she fired up the chainsaw, there was a power outage and immediately everyone thought Wendy had blown the whole electrical grid. (We later learned that it had nothing to do with the show and was a substation outage.) People wiggled out at the thought that Wendy had somehow pulled the plug on Vancouver's civilization and plunged us into a new dark age.

To say we shall not soon see her like again would be a glib oversimplification. There never was, and never will be, a woman like Wendy Orlean Williams in the history or future space-time of this world. She was a force of nature and of a special time - though well ahead of it, and operating on another plane of existence. We are lucky to have the CDs and DVD recordings of the performances of a truly amazing individual.



Surefire Machine "Biting Deer Since 2004"

By Emily the Janitor

Surefire machine members are most likely pounding beers in their van, somewhere in Canada, on a tour that includes Walmart bathrooms, naked waitresses, and a show at the Alberta Provincial Skydiving Championships, where Zeke, guitarist, will be attempting a great (or incredibly stupid) feat of daring. This is all a day in the life of a hard livin' rock n' roll band that sings about whiskey, woman, driving fast and all the pit stops in between.

"I just came out of Walmart," says Zeke, on his cell phone. The band is stationed in Cornwall, on their way to a gig in Montreal that will kick off their X-Canada tour. "I didn't feel like pissing on the sidewalk."

He doesn't actually clarify if he chose instead to piss in Walmart, or use their bathrooms, but it doesn't matter because he is busy cracking a new can of beer. "Old Milwaukee," he says. "We drink whatever's cheap. We do Pabst too."

At this point he opens a nearby paper bag. "What's in the bag? Oh look! Pabst!"

This is the second tour the band has embarked on

in support of their first self-titled album, hoping to exceed the success of their Back Alleys and Bartenders tour. "That's what we called it," said Zeke. "We did a show in Sherbrook, Quebec, where there was a bartender and a waitress. That was it. But we still had fun."

This time around it's the Sinnin' and Grinnin' tour, and already the band is in fighting form: First beers cracked at 10:30am? Check. Mobile party on the road? Check. Listening to Motorhead? Check. Doing things that can't be mentioned? Check.

"We'll call it writing music," he says, elusively. "Can you write that with italics to give it that tone?"

Some overpowering shouting takes over the background and Zeke yells into his cell to explain that the obnoxious voice belongs to their honorary harp player, Kernel Cottontail, who sometimes hops on board for a show or two, with the band.

"He shows up when he's not busy saving lives as a firefighter," Zeke explains. "You know, we help the community."

There is more shouting and Zeke drops the phone and there are random noises that sound like beer being guzzled. It sounds as though they are crammed into the van like sardines, with legs and arms randomly poking out the windows. In actual reality, Zeke says, it is "the van of dreams," where the band sleeps from stop to stop. And the smell? Well... that depends.

"It smells like me," he says. "I was eating raw meat. Turns out it doesn't work. A piece of advice, if you don't want your ass to smell like ass, don't eat raw meat."

There is more shouting and talk of attacking deer with teeth and how this equates to rock and roll (no idea). Zeke says suddenly, "If you were in



this van right now your shirt would be off. I'm a handsome man. I'm getting splattered all the time and it doesn't stop me."

The band will be getting their meat and women fix soon... first there is the Montreal gig, followed by a radio show interview at midnight, partying until 7am and then it's Chez Lidia's where naked girls will serve them breakfast.

"It's true," says Zeke. "We found it during the last tour. I saw one of them cooking bacon, naked. That's not safe at all. And also, the girl cooking was the black girl. There was a whole bunch of white girls and the black girl was cooking. I didn't know if that was racist."

After Montreal, there are several cross-country stops as they will eventually head out to BC for a stop over on the island for two weeks, to play a few festivals and shows in Nanaimo, Courtenay and (hopefully) Victoria. But before their BC stopover, they will play the Alberta Provincial Sky Diving Championships, In Calgary. A guy involved

(possibly a champion, or a guy who organizes the event - hard to tell with Kernel Cottontail making all that racket) is the drummer in Zeke's old band and that guy's brother is a tattoo artist who is also going to be championships. Put all these things together and you get Zeke falling out of a plane, with the tattooist, to get a tattoo in the air.

"It will probably just be SFM," says Zeke of what he'll get inked while plummeting to earth. "I've only got about 30 seconds to get it done."

Zeke will be jumping alone with a group of pros, having completed a series of practice jumps. The achievement will be filmed and used in the band's next music video. But until then, he says to keep an eye on YouTube.

"It's an interesting tour," he says. "We're even going to have a week at a bike rally, something like 55,000 people. One week of Harley's and shit. Just sinnin' and grinnin'."

(SurefireMachine.com or Myspace.com/surefiremachine)



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Interview w/ Ryan Waste, guitar

Part 1

Interview & photos by
Chad "Wasted Again" Persley

AU: I heard back in 2007, the Dayglo Abortions were on tour in somewhere in Europe, and you guys showed up on stage?

Ryan: Yeah, we were on our night off and we saw the Dayglos' and the Accused were playing. We toured with the Accused before so we knew Tommy and we just kind of rolled up and we're like hey, "we're fucking here where's the fucking beer?". Tommy heard we used to cover some of their shit back in the day so I got my guitar out of the van I got up on stage and and we played *Slow Death* with the Accused and Tony sang, that got the crowd going pretty wild. The Dayglos' let me sing Black Sabbath out there so it was just like a great night for me to play on stage with two of my alltime favourite bands.

AU: So you guys should have an album coming out soon.

Ryan: Yeah, in August. It's called *Massive Aggressive* and it's already recorded we just finished it, mixed it, it's ready to go. We've been writing it for about two years on and off so we put a lot of work in this one. It's got more dynamics than the last. It's not just formula. It's got more punk influence, more heavy metal influence. Basically takes from where thrash came from, even deeper with that. We bring heavy metal and punk, mix them together. Which I think thrash is anyway.

AU: With the Hazardous Mutations album you re-released it with a DVD. Do you have any additional media like the concert and interviews in the works for this one?

Ryan: You know the label is always pushing us to do bonus stuff... bonus, bonus shit. We'll re-release it probably with some extra tracks down the line. We don't have anything finished on video right now. We're putting together and filming shit on the road we're going to hit everyone with a self-released DVD maybe down the line, we've got too much stupid footage.

I guess it's hard to sell records these days, so they push you to just put enough shit out. Where I'm at is I don't like just scraping up extra shit, you know. I want it to be quality for the fans, so by the time it comes out again we'll probably have some



cool stuff on it.

AU: Whose house/kitchen was that interview in?

Ryan: That was Tony's at the time. I was pretending I was making breakfast and shit. I live across the street me and him live in the same neighborhood.

AU: And that's in Richmond?

Ryan: Yeah it's called Oregon Hill. It's like a blue collar fucking ghetto. Like the white ghetto.

AU: Who writes most of the lyrics?

Ryan: For the most part we all come up with song titles. I wrote lyrics for one song, Phil wrote lyrics for one song. So I mean we all contribute but yeah, Tony writes a majority.



AU: Do you fit them into the riffs you have?

Ryan: They always come after usually. One song was written before lyrically, "Black Ice" the short one on *Hazardous Mutation*. Lyrics came first music came second.

AU: What's it been like so far in this arena tour with Lamb of God?

Ryan: It's kind of weird for us but awesome at the same time.



These bands bigger bands are the reason why we're here. Lamb of God is from our home town, so we were psyched to be included. We're going to finish this tour and then do a Waste tour coming back through Canada, hit Calgary and Edmonton and smaller venues with cheaper ticket prices, because thats what we've always meant to do.

AU: So what else can you tell me about the new album?

Ryan: It's a ripper from start to finish. I'm not sick of listening to it yet, haha. It will speak for itself. I'm not going to tell you it's our greatest album 'cause every band will say that about their new album, but there was a lot of time put into it and it's definitely for the better.

(Facethewaste.com, or Myspace.com/municipalwaste)

Check out next issue for part 2 with Ryan Waste and bass player Land Phil. Phil also has some words about his side project Cannabis Corpse and their new album "The Weeding".

Massive Aggressive is available August 24, 2009.

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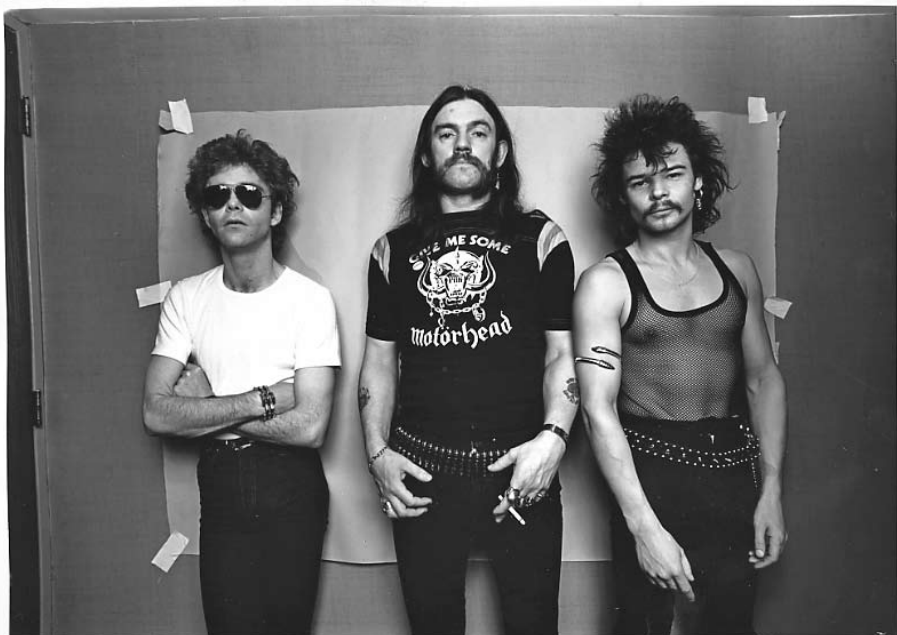
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"In One Ear Again – Motorhead"

By Les Wiseman

Scene: Lenso, the Argentine lensman, and I walk into the hotel room and there are Lemmy and Philthy Phil. Lemmy with full wartage; Phil spiked and moustachioed. As we go to shake hands, we notice that our shoes are splopping through the carpet. What the hell happened here? Lemmy says, "Oh, an ice bucket got overturned and we never bothered to clean it up." Must have been a heck of an ice bucket, about six square feet was underwater. Then Lem cracks a quart of Smirnoff and puts a couple fingers of orange juice in some tall tumblers and fills the rest with vodka. Throughout the interview, Lem keeps topping up the drinks, though the orange juice is never touched again until we are pulling on about eight inches of relatively clear fluid. I mention that it seems a touch early in the day of the gig to be hitting it with such enthusiasm. Phil pipes up, "We're alcoholics, this is nothing for us."

When we are joined by Robbo Robertson, the former Thin Lizzy guitarist who was replacing the departed Fast Eddie Clarke on the Another Perfect Day tour, he was completely out of sync with the black clothing and facial hair of Lem and Phil. He was also noticeably suffering the effects of the previous night, to which the others were conditioned and showed no such effects.

I asked what sort of groupies Motorhead got. Lem opened the door to an adjoining room and called for a young lady to come in. She was rail thin and stringy haired, mumbling incoherently. Lem nodded his head to her. "She's from Philadelphia. She has no idea what city she's in or where we are." Then he motioned for her to remove herself and she shuffled back into the

room and closed the door.

Robbo held his head and said nothing. Lem was effusive. Going on about amphetamine sulfate, his Canadian bust, and was egged on by Phil to talk about the fact that his father was a preacher and hence his longstanding dislike of organized religion. Phil pulled out a picture of his girlfriend, showed it to me. She was an ethereal type with a resemblance to Kate Bush. Not the brassy metalhead babe one might assume. Phil got a bit maudlin about being away from her.

Time for Lenso to take the shot. The guys were great, though the black-and-whites likely do not show Robertson's somewhat greenish hue. I made sure to get a couple of rogue's gallery shots with me in the picture. In one, Lemmy has just caught me with the old "What's that on your shirt? Gotcha!" trick. After the shoot, we all waddled off and it was only on trying to sight myself through the door that I realized maintaining my verticality might be a touch of a challenge for the next few hours.

That night, the show at the Kerrisdale Arena was awesomely loud. The best acoustics were to be had at the MacDonalds a block away. Inside the arena, the volume of air displaced by the speakers was large enough to press my clothing to my body. The band was tight and showed no deleterious effects from the breakfast libations. The only downside of the show was that, just before it began, news circulated that the greatest of rock crits, Lester Bangs had been found dead in his apartment. July 15, 1981.

(Les Wiseman chronicled the music scene for Vancouver magazine from 1978 through 1989 in his column In One Ear. Because of the humour and participatory journalism he brought to his stories, he was widely regarded as the Lester Bangs of Canada. This is an excerpt from his memoir, In One Ear... And Out My Pen.)

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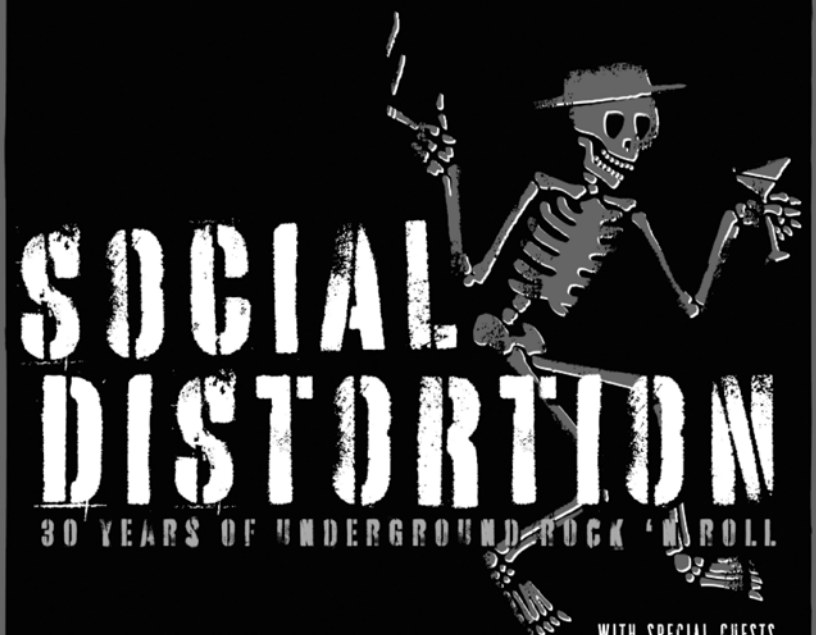
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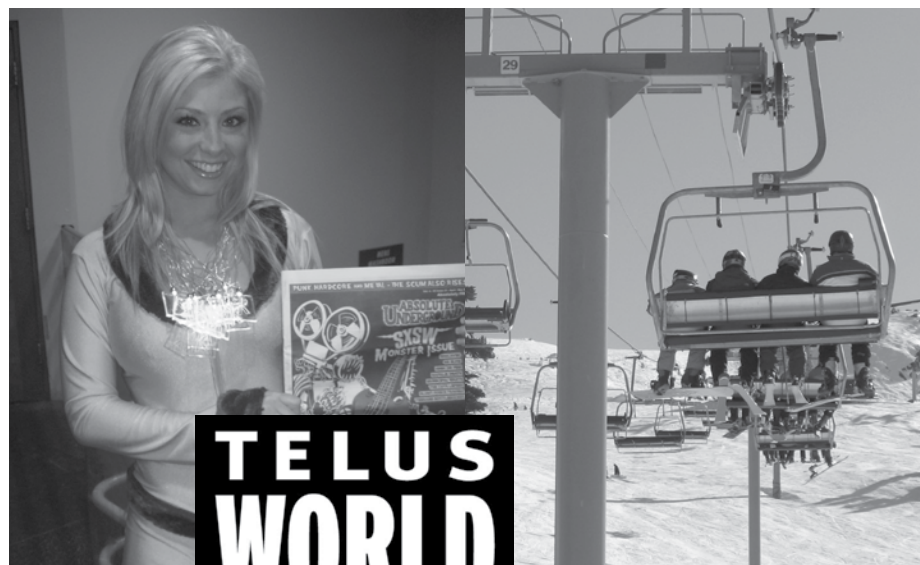
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European Terrorzone: Festival Domination

By Erik Lindholm

Feel like doing some backpacking this summer? How about seeing more huge bands in 3 days than you've seen in three years? If there is one thing Europe has figured out, it's the art of the rock festival. And lager beer in enormous mugs. Here's a brief travel guide on some festivals worth visiting. See you on the road cats...

Graspop Metal Meeting

Location: Dessel, Belgium

Dates: June 26-28, 2009 (Friday - Sunday)

Since: 1996

Turnout (2008): 135,000

Ticket price: Combination ticket (camping, three days admission) 135 euros. Includes three day festival, shuttle service and train ride.

(Graspop.be, check the heading "Practical Info" for tips)

Starting as a classic rock fest...

it got darker

fast. Promoter

and founder

Peter Van Geel

decided to step up and create the largest metal fest in all of Belgium, and damn near the largest festival – second only to the rock/pop/hip-hop festival that is Pukkelpop. This year's major acts



include Slipknot, a re-united Korn, UFO, Heaven and Hell, Journey (!!!) with Chickenfoot and Death Angel for good measure. The pride of Belgium's metal scene, and located east and relatively near Brussels for easy travel access, Graspop Metal Meeting is a great jumping-off point to see the rest of glorious Belgium. Truly a beer lover's paradise, Belgium has lots of sightseeing and pubbing to offer. The 2006 census claims 8,773 locals in Dessel – go meet them.

Metal Camp

Location: Tolmin, Slovenia

Dates: July 3-7, 2009

Since: 2004

Turnout: 12,000 – 15,000 overall, 10,000 max. per day (2008 est.)

Ticket price: Seven days camping – 124 euros; three days – 89 euros; one day – who cares, just go for a week.

(Metalcamp.com)

There is camping involved at all rock festivals, but here the camping is as much a draw as the bands. Set on a river in the Triglav National Park just outside Tolmin, the Greenpeace-supported Metalcamp is the world destination for the environmentally conscious metalhead. The weeklong jam has fewer bands overall, but with an average daily crowd of 8,000 – less people to bump into, which means more beer, women in bikinis and swimming time for you. Some of this year's main damage-dealers playing inside the forest include Kataklysm, Satyricon, Sonic Syndicate, Vader, Kreator and almighty doomsters My Dying Bride. Highly regarded for its intimate crowd dynamics and natural atmosphere, this is the place to go for some metal rest and relaxation.



Hellfest

Location: Clisson, France

Dates: June 19-21, 2009

Since: 2000 (once known as Furyfest)

Turnout: 55,000 (2008 est.)

Ticket price: Three days camping 119 euros, single day 59 euros

(Hellfest.fr, check out the history section for the whole epic story.)

Just out side Nantes, 200 km south west of the lover's city, Paris... something dark is brewing.

Evolving out

of the DIY-

hardcore

fest that was

once known

as Furyfest,

Hellfest is now

a full-speed heavy metal and punk rock ass kickin' extravaganza. Taking over the town Clisson for

the last two years, the festival has grown in leaps

and bounds as the townfolk grow fond of the

rockers. Intense coverage of the stoner/doom

genre with Electric Wizard, Orange Goblin,

Saint Vitus, Grand Magus, Pentagram and the

unstoppable Cathedral – all the way to stalwarts

Misfits, Killing Joke, Cro-mags, Down, Motley Crue

and Manowar. Indeed, there is something for each

music fan to enjoy.

Delusion Conclusion

There are a lot of like minded individuals out there, looking to party, travel and rock out. They want to meet new people – and you are new. If you're not tied up with work, get thineself to the other side of the ocean and see what there is to offer. Rub some pennies together and get flying – 'cause if you crunch the numbers on what it costs to see 50+ bands in your hometown – you'll find it works in your favour.



Interview w/ Jeff – event organizer

By Ira Hunter

Put together 107 hardcore and metal bands, 60,000 people, an electric circus tent featuring wrestling and burlesque, and flowing rivers of wine and what do you have? France's Hellfest Open Air Festival, June 19-21.

AU: How long have you been involved with Hellfest?

Jeff: This is my first year at the production office, and as you can guess this is just a fucking amazing job... Who wouldn't work to organize a famous and important festival where all his favorite bands play? No really I'm lucky!

AU: What does your job entail?

Jeff: My main job is to work with all the promotional business of the festival, with press people like you essentially but also for a lot of other promotional things.

AU: What will be some of this year's festival highlights. What are some of the big names performing?

Jeff: Well Hellfest is a really open-minded festival actually and we have famous metal bands but also punk and hardcore ones etc. If you like hard rock and heavy metal you'll see Mötley Crüe and Manowar. You like doom? So just have a look at Friday line-up, this is just crazy with Saint Vitus, Pentagram, Heaven and Hell and even bands like Down (not really doom I know but clearly linked to this kind of music). Hardcore legends Cro-Mags will play Friday with Vision Of Disorder. And if you prefer punk, The Misfits and The Business will be at Hellfest too. And for the teens, Marilyn Manson will be Saturday headliner.

AU: How many people are expected to attend?

Jeff: We expect something like 18 000 – 20 000 a day, more or less 60 000 for the whole week end.

We're not big like Wacken or Graspop but we don't want to become a big monster anyway...

AU: What is the craziest thing that has ever happened at Hellfest?

Jeff: Everybody will talk about 2007 edition. We got one big storm which destroyed a generator, transforming the area (camping too of course) into Woodstock 2007 (actually I think that it was even worst). Bad souvenirs really, but this is fun to talk about it now.

AU: Name some of the best bands that have played Hellfest in the past.

Jeff: Slayer, Mötorhead, Dream Theater, Sick Of It All, No-FX, Dead Kennedys, Carcass, Emperor, Ministry etc... Lot of good names and this year, we have "bigger" ones like Mötley Crüe, Heaven and Hell and Manowar...

AU: What is the festival's most popular brand of beer?

Jeff: Kronenbourg beer... BUT France is not a beer country and we don't have the best ones. At the opposite we have good wines and since Clisson is in the heart of the Muscadet white wine vineyard, our festivalers can also drink good wine! That's good too right?

AU: Who is the most insane band to ever play Hellfest?

Jeff: We had a lot of crazy bands really... Well last year Shining was the winner in my opinion. The music and the show were great but it can be "weird" too, to see someone who totally destroys his body with a broken Jack Daniel's bottle...

AU: Who would you like to see play Hellfest that hasn't been involved yet?

Jeff: [Laughs.] Iron Maiden.

AU: Final words for Canadians thinking of attending this years festival.

Jeff: What are you waiting for? I'm still seeing that some of you don't have their tickets and still think that it could be better to go to Wacken. Hey wake up! Wacken is sold-out and Hellfest is better anyway haha. No seriously try Hellfest you'll live different experiences in a beautiful city. Hellfest is produced by fans for the fans and I really think that you'll feel it. Ho, and French really like Canadian people (not only from Quebec :)); so I'm sure that you'll be welcome!

(Hellfest.fr)

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Black Label Society “Life on the road: Nick Catanese talks shop”

By Chris “Super-Terrorizer” Finch and Erik “Ain’t Life Grand” Lindholm

Black Label Society is the nastiest band to hit radio airwaves in years. Big solos, huge melodies, catchy choruses – it all throws back to guitarist/founder

Zakk Wylde’s lessons from working worldwide with Ozzy Osbourne for the past 20 years. Nick Catanese, “The Evil Twin,” plays guitar with Zakk onstage, providing rhythm and trading solos to devastating effect. His roots are less well known, so read on and get the news on his latest band Speed-X and his life in heavy music.

AU: Hey Nick, where are you at right now?

Nick Catanese: In Waterloo, Iowa. Doing a show tonight, and right now kickin’ back. We just did three in a row, it’s grueling. Hell, I’m still in bed.

AU: How do you enjoy touring with Sevendust? What do they bring?

Catanese: They’re great. I’ve known Clint on guitar for years. When he was in Steel Rain in Atlanta our bands toured. We’ve always kept in touch. I’m a massive Sevendust fan – so it’s awkward to have them open for us. We played the same shows, at the start, you know? Now we follow Sevendust onstage, we gotta have our gameface on.

AU: You mentioned your old band, what were they called and how did you transition to BLS?

Catanese: High Voltage, I was 15 when it started. We used to play four sets a night, start at nine and end at two a.m. On school nights, drive two hours out of Pittsburgh, play ‘till two, come back, get two hours of sleep at home and an hour in the first class. When we started touring the east coast, we met Still Rain. It was Clint from Sevendust, his brother Corey from Stuck Mojo, Troy and Don from Doubledrive. It’s crazy to see everybody again, when I’m 37 and see where we’ve been.

AU: You’re branching off with new material with your side project Speed X. How did that come to be?

Catanese: It started in 2006; we did the Black Tooth Bash at NAMM in California for Dimebag and Mike Stone from Queensryche and I got up and jammed, and next thing you know, me on guitars, Stone on bass and Mike Froedge from Doubledrive on drums – we wrote four songs and Josh Satler from Doubledrive joined on bass. Now, we’re getting a lead singer. Having a frontman persona is really hard. You’re out there and you have to bring the crowd to you. Look for the CD this summer.

AU: There is a clip on the Speed X site where you talk about seeing a show and how the visual performance adds to it. You mention how there are plenty of skilled players doing it note-for-note live, but with no visuals or dynamics to draw you in. What are some bands that do it right?

Catanese: Kiss. That’s the biggest one you can say, they are absolutely larger than life. Some of the greatest bands in the world are playing, but if you don’t remember them visually, they get lost. If you look like you work at Esso pumping gas – nobody cares. When Gene Simmons puts his boots on – he’s Gene. The underlying word is “see” a show. If I want to hear it, put on a CD. Give me something that blows me away, that is new.

AU: It seems with BLS, the fans are a big part of the atmosphere and the visuals of the show. Making the journey to a show you always see guys with BLS shirts and there is an instant club there.

Catanese: BLS is like the Olive Garden of bands. Once you’re in, you’re family.

AU: Do you get free breadsticks?

Catanese: [Laughs.] I wish! Give me the never ending salad bowl!

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It’s something Zakk created that has turned into a monster. There is something about the chemistry. Like I’ve said many times, there are guitar players out there that could smoke me, but something would be missing. You could have Steve Vai in there – and he’s one of the greatest – but it would be Vai and BLS. It’s bigger than the sum of its parts.

AU: There is a quote: “It’s not the notes you play, it’s the notes you don’t.”

Catanese: You can say more with one note than a million. Check David Gilmour, Jeff Beck, Eric Clapton. Look at the solo on “Comfortably Numb.” The guitar is crying. And that is the thing with Zakk, he is so fast and you still have that feel. Vibrato and bends. You need the feel. Ya gotta make it sing. People bang on Mick Mars, but he played some of the catchiest solos ever, solos you could sing back. That’s what you want. It’s your spot to be vocal with the guitar.

AU: How does the song writing process go with BLS?

Catanese: It’s all Zakk. It’s his painting, like Salvador Dali and all the greats. There weren’t four painters. Zakk has a vision and he paints it – he writes it, jams it, and there it is.

AU: What’s the deal with the new signature series guitar, with Paul Reed Smith?

Catanese: Single cut, black, flamed. Basic, but set to my standards off the rack.

AU: Now that you’re on PRS, you’re going to jam with Santana and cut a Latin metal track, right?

Catanese: Let’s add Al Di Meola and make it G3! Walkin’ through the shop and seeing his old guitars ... wow, some serious cuts were made with those guitars.

AU: Thanks for your stories Nick, enjoy beautiful Iowa.

Catanese: We always have a great time in Canada, the Canadian fans are amazing! We’ll be back. Cheers!

(BlackLabelSociety.net, Myspace.com/blacklabelsociety or Myspace.com/speedxband)

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"Believe the hype"

Interview w/ Stephen, vocals

By Pauly Hardcore

On numerous occasions this band has been scheduled to play our fair island and unfortunately it has never panned out. Well folks, this summer, at the Van Isle Hardcore Fest V, be prepared get a face full of microphone and pile on inducing jams from these California hardcore upstarts. Stage dives will most certainly ensue and pure carnage shall reign supreme. Fresh off recording their LP it would appear as though they are gonna make it this time, rest assured it's going to happen and there will be a reckoning – brought forth at the hands of Stephen/vocals, Madison/guitar, Kyle/guitar, Keith/bass and Taylor /drums.

AU: So how long has the band been around and how did it come about?

Stephen: We've been a band since October 2007. The drummer and I were in an older band, and had just recruited current Creatures guitarist, Madison, and started writing music in a little bit of different style. We were really excited about it and decided to kind of start over with a new band and take things a little more seriously.

AU: You've been quite elusive and a rather large mystique has been built around you ever playing here...

Stephen: That's extremely flattering to know people talk about us! Haha. I don't know... we've

had plans to come up there before, but things have always fallen through because of peoples work/school schedules or just because of current happenings in any one of our lives at the given moment. It seems now everything has fallen into place and everything is about to start happening.

AU: Have you been through Canada yet?

Stephen: My old band played in Vancouver once. I absolutely loved it, the show, the atmosphere, the people I met, the environment. I'm anxious to see what Victoria is like.

AU: How did your spot on Sound and Fury happen?

Stephen: Todd Jones asked us to play... without any hesitation my answer was yes. Sound and Fury is my favourite aspect of the current hardcore scene.

AU: Abrasive music coupled with some pretty biting lyrics – can you elaborate on the message being driven home by the band?

Stephen: Every human is different. And the coolest thing about being in a hardcore band is I can sing about things that fill my mind. Generally those things either anger me or depress me. Each release has a bit of a different lyrical theme that all kind of explain the way my brain works, in a nutshell.

AU: Do you feel the age of Myspace and Torrents have helped you as a band? Thoughts?

Stephen: I suppose so. There are pros and cons to internet vs. hardcore. The pros, obviously include making your music so easily accessible to the



Intrepid Photography © 2008

message boards, etc., it sometimes feels like people are focusing on blemishing a band reputation because of a personal vendetta. I've seen it happen to friends' bands, and it's scary to think what hardcore would be like if it existed in

HARDCORE ALLEY

public. If anyone wants to hear your band, all they have to do is search your name in a tool bar. However, with the internet,

the 1980s.

AU: Any new recordings in the near future? Label shopping?

Stephen: We just recorded a new LP tentatively titled *I, Lucifer*. I'm talking specifically to one label, and if things work out I will be really excited about it.

AU: Is there a significant story behind the name?

Stephen: The drummer and I were listening to the Adolescents one day and he looked at me and said "Yo. Creatures would be a dope name for a band." A few months later it happened, haha.

AU: Last words?

Stephen: See you July third and fourth!

(Myspace.com/weareallcreatures)



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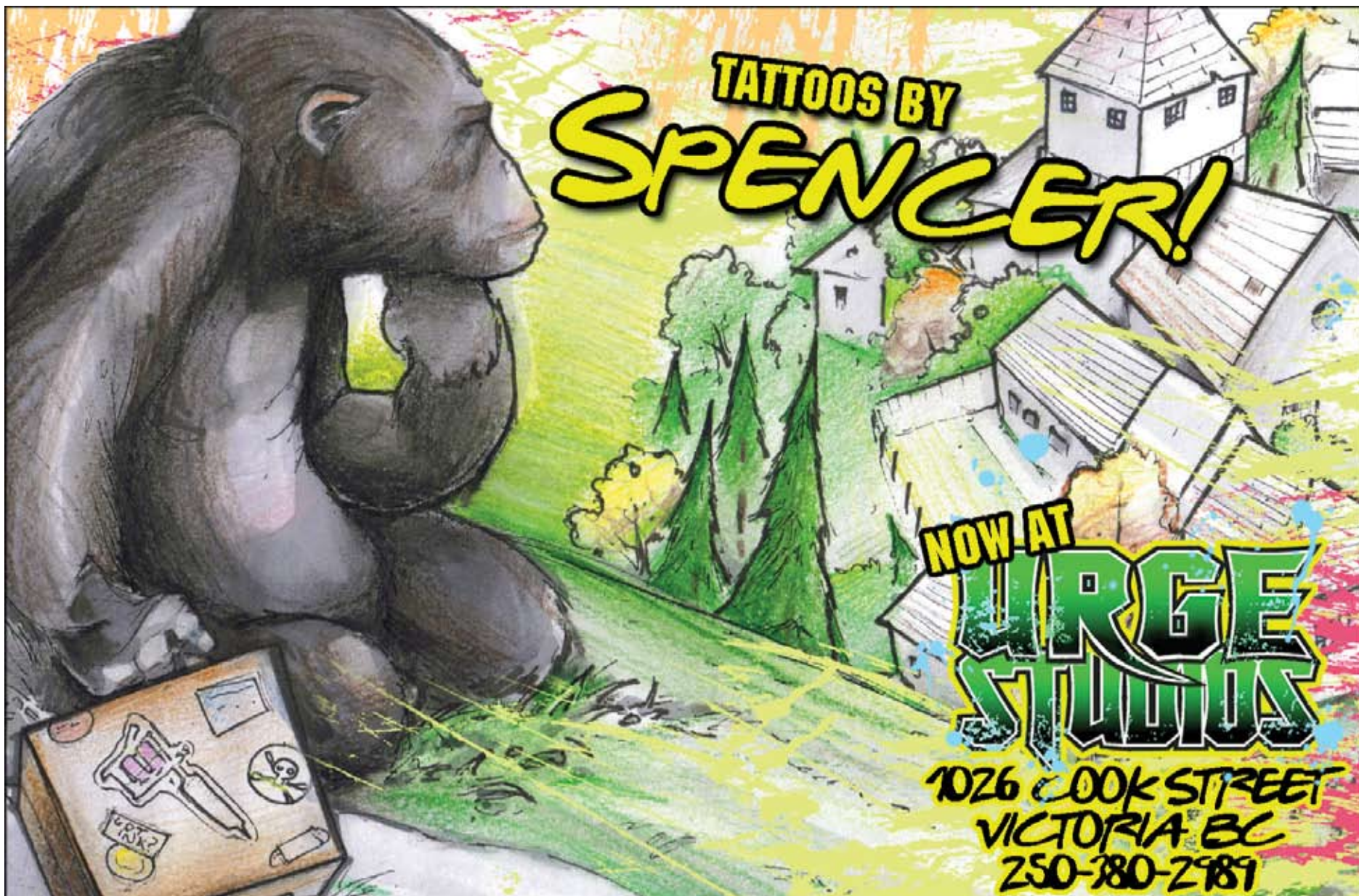


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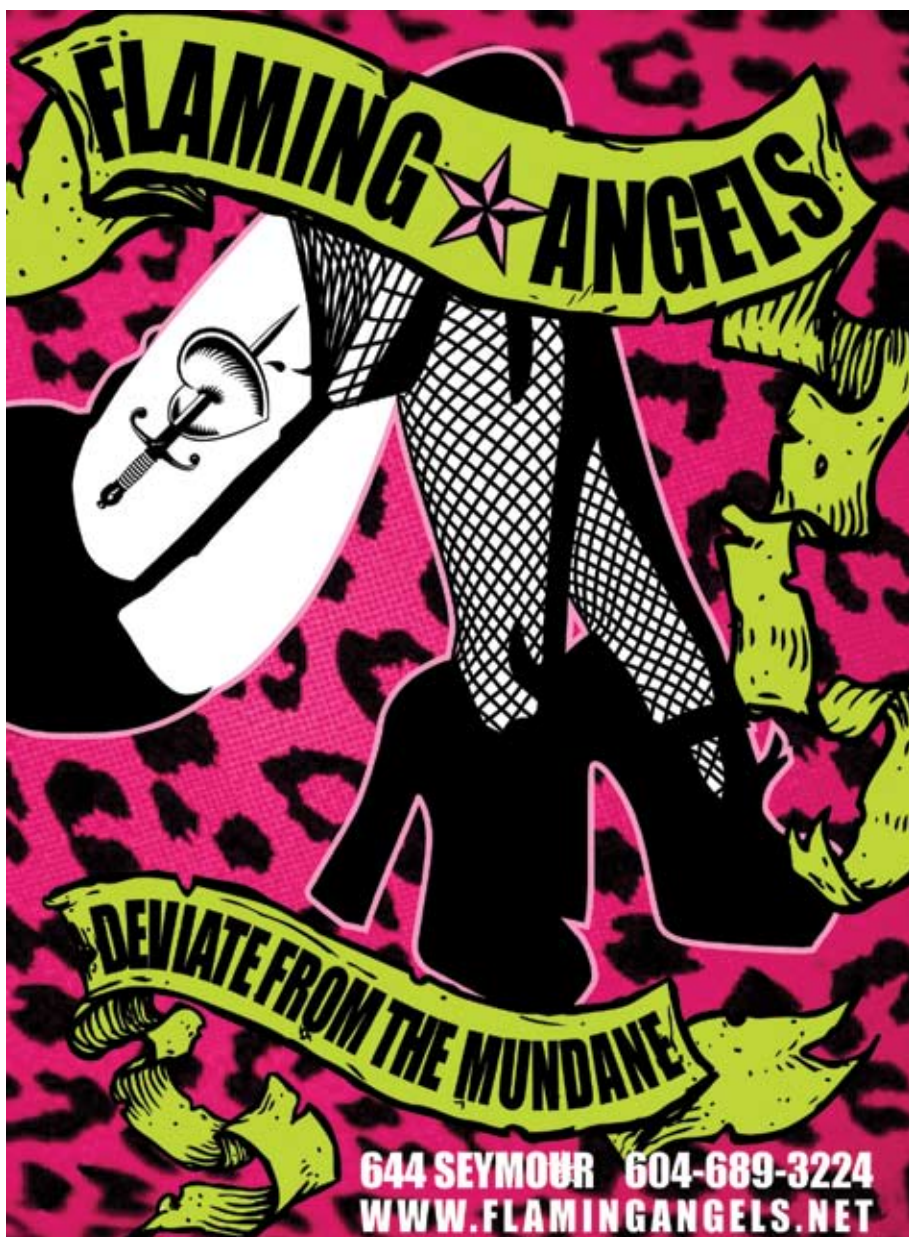
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DEMONIKA'S SYMPHONY OF HORRORS 4

By Little Boy Dyer
Photos By Pictor

The Demonika show I have always likened to, on performance night, a wrestling event. You have the Mexican luchadors (contortionist), the tag teams (dancing girls) and even a battle royale (multisexual fetish sets with "deaths"). The headliner, of course, is the Stone Cold or Hulk Hogan, the main money maker and face of the company, Demonika. You could also relate it to a travelling circus, with its mixture of talkers, freaks and acrobatic performers, each a little different than the last who ads their fling to the show – more firepower for the leather cannon. Now, I think of the troupe as a sexed out fetish version of the X men, each holding their own mutant power while Demonika trains them all in her sex mansion.

Whatever the analogy, for the outsider – going to a Demonika show will blow your fucking mind. The name of the game this time was to take the pack of 102 to Oil town itself for a test run in undercharge territory. Firstly, a show in Calgary would again sell out at the Warehouse and Underground as the two floor spectacle, featuring reoccurring acts such as contortion, belly dancing, black ballet, hoola-hooping, and stilt walking mixed

with the re-arranged or brand spanking new with the likes of wicked fairy tales, macabre game shows and monsters under the bed (in space). Pink women in beehives announced things on bullhorns, girls swung on swings while performers performed, and sexy cops with real looking guns gave away prizes like parking tickets. You've got to hand it to Demonika for finding all of these "oddities of different commodities." Where else can you find a pint sized pixie shoving nails up her nose? The only thing she needs are midget wrestlers. (hmm, well that's an idea for next year...)

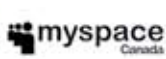
The debauched Ground Up, who faced adversity with a hotel room full of beer and the shotgun touting steeds The Primitive Screwheads brought the punk with Kilyakai and Kataplexis (no adjectives required) brought the metal, blasting the makeup off of anyone close enough to monitor the fallout.

As the show was motorcycle themed, the atmosphere was like a Hell Angel's crashed party and the tunes were loud and throttling over the PA.

The burlesque troupe of past shows was replaced with a chain wielding, beer drinking gang of venomous chickos called the Cycle Sluts



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From Hell – but don't think for a second that just because they weren't wearing lace, satin and pink that these girls didn't sore up some balls.

The Hulkster herself joined the Cycle Sluts onstage for her number, which would be slightly different than her piercing demonstrations of previous Symphony of Horrors events. Demonika unveiled a bed a tad peculiar compared to the one seen earlier in the night. She pulled back the covers, exposed the studded iron mattress and got inside while the leathered up ladies took turns putting their weight on her. Aint no fuckin' biggie for her. With a smile spread as wide as the curtains, Demonika stood up and took a bow with the cast of the fourth annual Symphony of Horrors. If you weren't there this may help, but doesn't serve as replacement!



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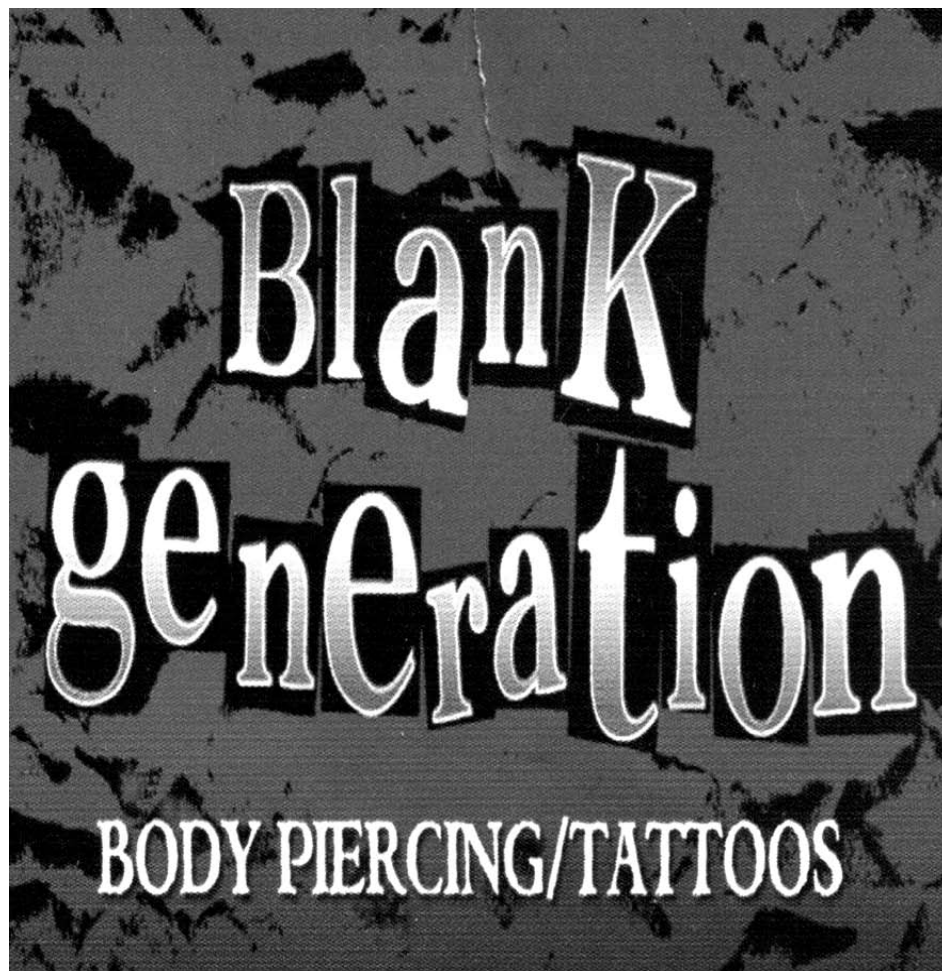
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CHOSEN

Ireland Steals One of Our Metal Singers (Damn You Shamrock Town!)

Interview w/ Johnny Matter, vocals

By Lindsay Kasting

If you've been paying attention to the metal scene in and around Vancouver the last year or so, you've probably at least heard the name Chosen. If your lucky, you've seen them play during this time. If not, you've lost your chance. The band, including guitarist Paul Shields, drummer David McCann, and Matt Gaynor on bass, followed their new Canadian singer, Johnny Matter, to Vancouver approximately a year ago and has now returned to Ireland to keep up where they left off out there. The group chose to finish their stay in Canada with a cross-country tour, finally flying across the Atlantic from Toronto. I had the

chance to talk to Matter the day before Chosen took off on their nationwide tour, not to return to Vancouver's rainy shores anytime soon.

On Chosen's website - amongst other places - the bands sound is described as "extreme metal with crushing heaviness."

Matter simply laughs when I ask him to describe what that means. "Actually, I don't even know who came up with that. I think it might have been a magazine quote. But yeah, we're just a metal band. We got no real gimmicks. We just play hard and there's a lot of talent. We just go hard. Our live

show is very entertaining. We give it our all."

"When they were in Ireland, they were trying out vocalists all over, asking for submissions from people that were interested," said Matter about his beginnings in Chosen. "A friend of mine had heard of them, and the band I was previously in had dispersed and I was looking for a new project. He said you should check these guys out. So I recorded a demo and sent it to them online and they accepted it and chose me."

Matter cites shows with Abriosis, Muspellheim, Last Plague, Zuckuss and Diocide as some of the best they've played, and favourite bands to play with. As far as Matter himself, his previous bands from this region include Abriosis, Mudlark and Assimilator.

Matter is quick to admit that, while a deciding one, his presence wasn't the only factor in the

band's decision to make the move to Vancouver: "They were also really excited about the scene here. There's a lot of great talent out here, and Canada as a whole." Which they are finally able to see, "Matt Gaynor, the bass player, lived

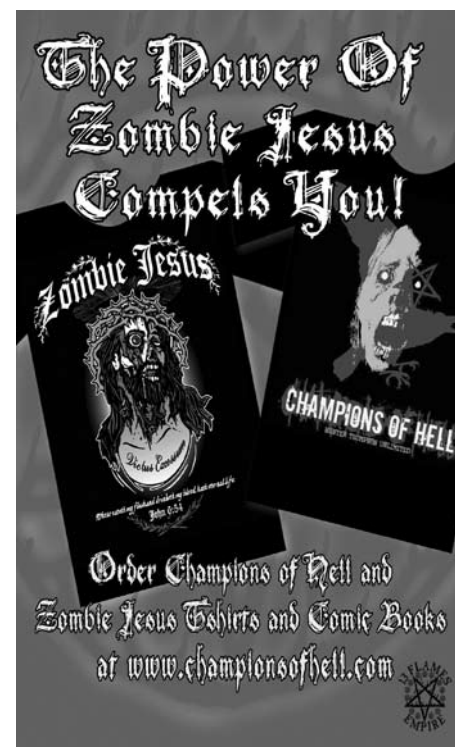
in Toronto for a little while, so he's kinda familiar with Toronto, but the other guys, including him, haven't seen the rest of Canada. So they're pretty excited to see places like Montreal, even Alberta. See Toronto, make their way out in the mountains, see the scenery, check out Canadian talent across

the way."

Then across the water to Ireland, where the group will spend the next couple of months camping out at Komodo Studios recording their debut album, to follow up *Demo Version 2.0*. "After that," says Matter, "we'll probably find jobs, save some money and in the meantime book a European tour to support the album."

Well, we in Vancouver have had our turn, and the rest of Canada has now had their turn. Imminent is Ireland and the rest of Europe's turn to experience and enjoy this Irish Canadian hybrid metal band. Their new album is being recorded this summer, so keep your eyes open for that, and hopefully they'll return to our shores - at least for a tour - soon.

(Chosen.ie)



T.S.O.L.

“Don’t Listen to Aging Old Punkers Who Tell You Not to Listen to Them”

An Interview w/ Jack Grisham, vocals

By Dustin Jak Fernwood 2009

True Sounds Of Liberty came roaring out of the Huntington Beach area in the early 1980s after the break up of

Vicious Circle, who were barred at nearly every club on the beach do to excessive violence at shows as a result of the HBers, some say this is where real slam dancing was invented (not that straight edge karate fag shit!)

Their first EP was a ripper in every sense of the word with a political message at times, but by the time the second album *Dance With Me* came out, these motherfuckers had their formula down. An almost death-like feel lingers in the background, as the band pound through killer numbers like “Code Blue”, “Sounds of Laughter”, and the ridiculous “Funeral March”, making this many a fans fave! They followed with another awesome EP and an album, with this line-up before switching singers on us for the change today album, and eventually changing their sound completely. After a brief reunion in the early 90s, singer Jack focused on his side band Tender Fury,

who put out a few strong albums before blasting our eardrums a few years later with the awesome Joykiller LPs. Unfortunately, we lost drummer Todd Barnes to the reaper... tempting the band to reform for their last two killer albums *Disappear* and *Divided We Stand*, which pretty much gets us to where we are now. I am also sure many will agree that Jack’s part in American Hardcore was one of the highlights of that film... T.S.O.L.

AU: Hey Jack! Been a fan of yours since getting *Dance With Me* in Grade 8, anyway enough bullshit here are a few basic questions. PS: was there ever a studio version of *darker my love*?

Jack Grisham: We started to make a studio version, and most of the song was finished, however we were a group of unsupervised little bastards and we

practically destroyed the studio. We broke into the vending machines and we stole Kim Carnes’ drummer’s stuff and we were pissing on the carpets so yes, there is a studio version, and no, it is not complete.

AU: Explain the HB scene in 1980 when you sang for Viscous Circle.

Grisham: Picture an American version of *A Clockwork Orange* and that about sums it up: violence, sex, drunkenness, violence, thievery, violence, and more violence.

AU: Who started T.S.O.L. and when?

Grisham: T.S.O.L. was started by Ron, Todd,

and Mike. The name was stolen from a church band called, The Sound of Liberty (They’re still around).

AU: What were some good bands you saw when you guys were starting out and who were your favourites to share bills with?

Grisham: I saw X and the Germs, Black Flag (with Keith), The Middle Class, The Crowd. All great bands and I liked sharing bills with people that liked to have fun. Some of those old bands were great, but their members needed to lighten the fuck up.

AU: Why did you keep changing your name? Are you Jack Grisham, Jack Greggors, Alex Morgan or Jack Delauge? Shit Man!

Grisham: I like fucking with people, and as a matter of record, I’m now going by, “Tim.”

AU: Your last albums were great, do Ron, Mike and you share the writing duties?

Grisham: Yes, we all throw in on the records. I usually handle all the lyrics though, because it’s hard for me to get behind someone else’s madness.

AU: Touring plans this year, new album in the works?

Grisham: We’ll probably do a few small runs but nothing major, and as for a new record, we’ve got a cool vinyl version of *Life, Liberty, and the Pursuit of Free Downloads* coming out, and I’m working on a fucked up electronic project with Paul Rosseler (Screamers-Nina Hagen-Twisted Roots) called *The Candidate K*.

AU: I remember when Markus Jak saw you guys at the Palladium in 1991, and there were actually two T.S.O.Ls and you guys were playing as Lost. What was the story behind that?

Grisham: Greed, stupidity, drug abuse, and regret, need I say more?

AU: Is there any chance of that killer live 1991 Triple X album getting a re-issue?

Grisham: I’m not sure what Triple X is planning on



doing with that record, but it’s not that bad, is it?

AU: Who are some of your favourite punk bands these days? Who do you guys like playing with?

Grisham: I like the Strangers, they’re good friends of ours and we’ve been doing lots of shows together.

AU: Do you still find time to surf or skate?

Grisham: I live across the street from the beach so I surf every chance I get, but I got a problem with surfing; I’m a total jonesing fuck and I always want it to be good, but it rarely is.

AU: Do you see yourself doing this still when you are Mick and Keith’s age?

Grisham: It’s not like I have a whole bunch of other skills.

AU: What is your favourite T.S.O.L. recording?

Grisham: The one I’m working on now. I get bored quick so I’m usually digging the latest thing we’re working on.

AU: Is there any chance of a Joykiller reunion?

Grisham: We’re actually talking about doing another Joykiller record. Joykiller 4: the return of the Joykiller.

AU: Do you have any advice for our readers?

Grisham: Stay in school, don’t do drugs, lay off sex until you’re old enough to handle it, and don’t listen to aging old punkers!

(Truesoundsofliberty.com)



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HIBRIA

**"The Best Thing To Come
Out Of Brazil Since the
Brazilian Wax"**

**Interview w/ Marco - bass, Iuri -
vocals, Abel - guitar**

By Jen Warnock

Brazilian power metal band Hibria kicked off their cross Canada tour in Victoria BC with a raging show at V Lounge! Reaver, Unleash The Archers and Archon Legion set the scene for Hibria and their killer show. Hibria has just released a new CD, *The Skull Collectors*. I'm not too familiar with what Hibria has released in the past; but if you're looking for some solid metal with face melting vocals to thrash to this is your next CD!

Hibria has been touring through parts of Asia before coming to Canada. I had a chance to catch up with the band before they left for Vancouver and destinations East. Bass player, Marco, vocalist, Iuri and guitar player Abel shared some of their insights with me on this tour so far. The band was well received in Asia with Korea being their favorite country for the audiences.

Abel: "We were back stage thinking there was only going to be three people who showed up. We were amazed to find the venue was full and the crowd was waiting quietly for the show to start."

Iuri: "We were really surprised and pleased to see that our Asian fans knew our material so well. They knew all our songs and rocked hard!



But it was kinda weird they were silent in between songs."

Marco: "The day after our last show in Japan our Myspace page had over two thousand new hits!"

The band wasn't too happy with the distribution their new CD had received in North America.

Marco: "It hasn't received the same kind of marketing as our last CD. We've found our fan base in Europe is bigger as a result of better marketing and the effort to make contacts we put in to our last European tour."

Abel: "This is our first time to Canada. I'm liking the people and the food. Canadian beer is great! We're excited to be touring with Archon Legion. We've been told this is a very Canadian way of touring a band."

Hibria and Archon Legion are road tripping together cross-

country to Montreal. Archon Legion will depart from the tour there and Hibria will continue on alone. Hibria is expecting to return to Europe later this year for a series of festivals. Another North American tour is already in the works too. Hibria invites you to send them email and look them up if you're coming to Brazil in the future.

Marco: "We've been on this trip for four weeks already. It's great to be checking email while we're away and seeing that our fans and friends back home are cheering for us. They're planning a big welcome home party. Our international tour has been amazing so far, but that is the next big gig I am looking forward to!"

(Hibria.com)



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Testament

Interview w/ Chuck Billy, vocals

By Alxs Ness

Photos by Chad Persley

Currently on a headlining tour supporting their latest release on Nuclear Blast Records, *The Formation of Damnation*, Testament's Chuck Billy sets the mood with blood red-drapery, candles and eerie ambiance, for a chat with Without Mercy's lead vocalist, Alxs Ness.

AU: How's it going man?

Chuck Billy: Good. Really good.

AU: That's good. So you launched a poll on your website asking fans what set list they'd prefer, while you guys are on tour... What's been the response to that so far?

Billy: Well right now [for the Vancouver date] we're playing the set C, which is a medley of all of our stuff. We do it on a daily basis so we don't know what's ahead of us until the day of the show, it's something different. We're really trying to get the fans more involved and to be a part of the show, really.

AU: Do you guys have a preference at all? Are you making bets as to what people will choose or is it pretty much just up to the fans?

Billy: It's up to them but we did the *Legacy* and *New Order* records in Europe a couple months back and it went over really well and we actually had a lot of fun doing it so we decided let's offer it, to do those, each record and some "best of" or just get a "best of" set if that's what they want. They really do have the opportunity because we always hear a lot of people that like our first two records, it's like classic records or whatever, so it'd be nice that actually if they want it, they get it.

AU: So you guys didn't really plan this reunion right? It was just something that came together and felt right?

Billy: It wasn't planned. I'm a big believer that things happen for a reason and when I got sick with cancer Alex and Greg and Louie all came back to the Bay Area and did a benefit show with Steve Souza, the old singer, and Eric. That was the original lineup. And I got to get up there and perform one song. So I think that was breaking the ice after 14 years of not jamming together. It was kinda the first time we all got on stage together. So that broke the ice. And then I was trying to go to play the Dynamo festival and

the promoter said, "I just confirmed the original Anthrax, what do you guys figure about getting the original Testament?" Anthrax was the first band we went to Europe with so it really did make sense to us that we should do it.

AU: Like full circle.

Billy: Yeah. So we decided that's what we're going to do and let's go for it and I called Alex and



everybody and they were like "Yeah that sounds fun, let's do it, one show." And so that's all it was, was one show. But that one show turned into 10 and then 10 shows turned into 30 and 30 turned into a year and a half and then we were like "we're having a good time with it, let's just keep doing it." We got to the point finally where we said "hey, what do you think about doing a new record?" And everybody said "Yeah sounds good." So at that point, yeah let's get done touring let's get to writing the record. We really had a big task in

front of us because *The Gathering*, for us, was our best record. We felt like man, we really have to top *The Gathering* and if we don't fans are going to eat us alive because we haven't had a record in 9 years and if it sucks...

AU: What's the plan now? Are you guys just taking it one day at a time?

Billy: One day at a time, but I think because of the success of the record and having the original guys back, we're having fun. We're enjoying it and I think that all of us, seeing what we got back together accomplishing this record, now it's about let's finish what we started. We started this band 23-4 years ago; let's finish this band together if that's what it's going to come down to. So I think that everybody's in a real good place right now. Everybody's very happy, very comfortable touring.

AU: Excellent.

Billy: And it's a whole new organization now. We got new management and booking agents and record company, original band; there's so many things that are positive that came with this album. I've always been a big believer that the music industry is all in timing. Be in the right place, the right person, get the right record, you know. And right now all those stars are lining up for us with everything that's been happening. It's kinda like wow, this whole full circle, we started back and here we are again: touring hard, got a good record, fans are ready for it and so are we. We all still feel really young at heart. None of us feel our age. We all still feel like we're young kids doing what we've been doing.

AU: Since you're currently in Vancouver and you have some more Canadian dates on this tour, do you have any favorite Canadian bands you've been listening to?

Billy: I'm a big Annihilator fan. I like Annihilator a lot. I don't know if you consider Strapping Young Lad a Canadian band?

AU: Anything you want to add before we go?

Billy: Hope people keep enjoying listening to our music. We're not going to quit until we can't play.

(Testamentlegions.com)

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By Alxs Ness
(Photos by Scott Alexander)

Over the last several years, thrash metal has received a strong resurgence in popularity. Not only are many up and coming bands pioneering the new wave of thrash, but many of the original bands are still going strong. Among the originals, Germany's Kreator is very active in the metal scene. Having released Hordes of Chaos this year, they have just wrapped up a North American tour and are currently touring in Europe. Without Mercy's Alxs Ness caught up with front man Mille Petrozza to discuss Kreator's latest album, *Hordes of Chaos*, their involvement with World of Warcraft and the current state of the music industry.

AU: Can you tell us a bit about the inspiration for having a warrior theme instead of a more modern type theme for the video to the title track?

Mille Petrozza: The thing is we trust the guy that did also... Jorn Heitman is the guy that did our *Enemy of God* video clip for the title track of the last album.

So we told him "you do whatever you want" and he came up with this 300 meets *Conan the Barbarian*...

AU: Frank Frazetta...

Petrozza: Yeah. Big time. I mean it looks cool. It



looks quite monumental. But like I said, we're not responsible. We're happy with the way it looks and everything, but it really doesn't have anything to do with the lyrics. On the other hand, that's his interpretation of what he heard. We'd rather keep it like that. We give the director the song and he can come up with whatever he thinks would help the song. I don't know where that concept came from but that's what he came up with.

AU: Can you tell us a bit about PETA's campaign against the seal hunt in Canada and what's your involvement with that?

Petrozza: World of Warcraft, the people that invented the game, they supported PETA and they wanted for their promotional clips some music by Kreator. So it's not only that Kreator is supporting PETA but that World of Warcraft

is supporting PETA. It's like a collaboration of different people. I think it's a good thing to do. It's not for nothing. I really do support animal rights of course, it's just common sense. It's not that I'm an extremist or anything. I'm not like telling everybody that eats meat "Oh you can't do that." I don't like preaching, I don't like pushing things on people.

AU: But you yourself you're vegan right?

Petrozza: Yeah, but that's personal, it's nothing that I want to... it's just me.

AU: One thing I was wondering, is it hard to maintain a healthy vegan lifestyle when you're on the road?

Petrozza: It's a little hard but you get through. I just store some food on the bus all the time. Sometimes the promoters know what to get and sometimes promoters think... some girl that was working in the catering in Hamburg when we played a show there seriously asked me "Are you vegan? Does chicken work?" Most of the times I get buy-out so I go get myself some stuff, it's not a big deal. On the other hand, it's very hard; it's not a common thing yet. Not everybody knows what Vegan means or what to look for and where to buy things. You can't blame people.

AU: Any unsigned bands that you've been listening that you'd recommend we check out?

Petrozza: It's very hard for bands nowadays to get any recognition. I have friends that play in a band called The Spook; they're a horror punk band. They're really good but I've tried to help them out and produce their last record and tried

to get a deal with some record company and it was very hard. People nowadays, it's either you're part of a trend or part of some kind of genre, if you don't fit in, it's hard because people don't know what to do. With The Spook it was more like they are a horror punk so a lot of the metal labels that I knew wouldn't know what to do with them, where to put them.

AU: They want something marketable.

Petrozza: Exactly. It's all about that nowadays.



It's not about talent anymore. It's really sad. If you're unique as a band and you have a certain style that nobody else has, it's not good. If people don't know where to put you and what category to put you in, they're like "what is this?" To me, sometimes things are just going in circles. How can something new develop if there's no support for new bands?

AU: So with the resurgence of

a lot of Canadian bands, Voivod is releasing a new album soon, do you have a favourite Canadian metal band?

Petrozza: People will probably hate me for that, but at this point my favourite Canadian band is Arcade Fire but I've grown up with Voivod, SNFU and a lot of those bands from that era of course. I'm really curious about the new Voivod. Hopefully it will be good.

(Kreator-terrorzone.de or Myspace.com/officialkreator)



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Bully's Spotlight

By Paris Hank

Bully's music studio is one of the most legendary places in New Westminster for any musician, past jammers include, Anti Flag, Strapping Young Lad's, The Jolts and Alternate Action.

And for those familiar with Bully's... From the exterior it may appear exactly how you remember it, however the past few months there have been intense renovations. On top of its five existing rehearsal spaces, Bully's is now fully equipped with a brand new recording studio. It has been officially pimped, and while Bully's is definitely growing up, so is his new owner; Eugene Parkomenko, better known by his friends and colleagues as "Russia."

Practically pre-pubescent, Russia has accomplished a lot for his age (recently a Pacific Audio Visual Institute grad). Earlier this week, I had an opportunity to sit down with Russia on the balcony of Bully's. With the intent to gather some information on new projects or bands, I begin the interview by asking, "What are you working on right now?" He responds, "...Currently working on growing a beard, but I can't because I'm 19, ha ha..." I'm amused by his unconventional response.

His story of rags to riches is inspiring. Who can't sympathize with the poor child who has greasy hair and smells, who then grows up to reach his aspirations, all the while staying true to himself by maintaining that full head of long (and still greasy) hair?!

Eugene "Russia" Parkomenko, was born in Odessa, Ukraine and lived in the political unrest, from 1989-2001. Russia's family faced many challenges in their living situations and decided to move to Canada for a better life. They started fresh in New Westminster, a place where Russia still calls home.



Soon, metal music would become his life, and playing with bands would grow to be more than a hobby. Russia's father introduced him to Deep Purple at the tender age of nine, although at this point he could not speak nor understand English. "I was in ESL for two years when I came to Canada... I used to say coach instead of couch."

Desperate to fit in, he convinced the "cool guys" in his high school that he could play drums for the new band they were putting together. Clueless about drums he bought a shitty 400\$ set, "They said Pearl, so I assumed that was a good brand?"

After a few years his drumming improved from unfortunate to mediocre, and he played in a succession of bands, which included: The Deadlines, Onslaught, Whyte Hot and finally now Black Wizard (which is the redemption of Onslaught) as well as, Vancouvers' hottest, Spread Eagle.

"In our first band we thought we were the best band, we found out we weren't, [how?], people told us, so then we stopped..." Russia admits. "But Onslaught, we were 16 and into the scene. We were young and playing with good bands, it was thrash metal, smoke machines and fires! My drum sticks on fire! We burned Jesus on the stage! There was cow hearts, and an electric chair..."

He credits his mentor and friend, Mark, former co-owner of Bully's, for much guidance and advice, which has influenced his focus, and direction. "Mark went from lending our band jam space, to giving me a job, which led to basically giving me some advice," he says. Mark also drove the kids to grad in the Bully's van because they couldn't afford a limo.

The interview comes to a close, and I ask him a cliché question, "What three bands are a 'must listen to' for you?"

"This is the most fun question!" he exclaims gleefully. Yet he is speechless, and staring at me blankly, words are percolating...

His phone rings, and while he answers, Russia's long time girlfriend Stephanie – who has been sitting with us the whole time – leans over smiling, and giggles, "You should write that he used to be a break dancer, did he tell you that?"

(Myspace.com/bully39srehearsalstudios)

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Mother Died Today

"Crashing through the Boundaries of Evil"

By Michael Gignac

AU: If you were forced at gunpoint to describe what bands your music sounds like, which would you choose?

David Barnes: No one wants to tag themselves but really, I think we sound a lot like old Amorphis, old Opeth, and Bolt Thrower I guess. Heavy but really melodic.

AU: How does the writing process take place in your band? Is it mostly one person or a group affair?

Barnes: I write the music, generally speaking. I bring it practice, Darius tears it apart, we yell a lot and



eventually we wind up with something none of us are satisfied with but we play anyway because we have to fill stage time with something. I've started writing lyrics too but thank Christ Darius doesn't listen to those, since they're all about him.

AU: You are playing live and some belligerent asshole walks on stage and heads for you with a mean look in his eye, what do you do?

Barnes: Bang my head!

AU: Your music is very diverse between songs and even within single songs. Do you make a conscious effort to keep songs from sounding alike?

Barnes: Geez, I'm bummed about this because I think our stuff sounds fairly consistent. I think



it's important to have variety, but within certain parameters so it always sounds like us, otherwise it's like one 40-minute song and that's fucking boring. Maybe we're inconsistent though, I don't know.

AU: Who are your biggest influences as a band?

Barnes: Mine are definitely Amorphis, Type O Negative, Bolt Thrower, that kind of thing. Darius loves death and super lame shit like Backstreet Boys but that's his thing. Kyle loves tech stuff like Necrophagist, Obscura, and Between the Buried and Me, and Dane's all over the map. He and I often swap weird CDs, Boards of Canada and ambient stuff. He loves TOOL a lot though.

AU: What can we expect different from upcoming or newer Mother Died Today compared to the older material?

Barnes: More death! Too much mid-tempo stuff currently so we want to pick it up a bit with the newer stuff, make the kids rabid n' shit.

AU: What are some of the upcoming goals and plans you have for the band?

Barnes: We've toured B.C. and Alberta three times now, now we want to try to get a spot as



direct support for a larger touring band so we can get out to a larger audience. You know, work smarter not harder, that kind of thing. Also, record a full-length this year I think. It's time.

AU: If the band were an animal, which would it be? Is it a puma? I think it should be a puma. It's a puma right?

Barnes: You're right, it's a puma! Amazing!

AU: Who in the band smells the worst after a show? Ha!

Barnes: Darius, fully.

AU: What do you think of the Victoria metal scene? Is there enough support from fans and fellow bands?

Barnes: I think so. I always see dudes from other bands at shows, which is rad. It takes time to build a fan base, something outside your friends and family, so you can't



expect to play mind-blowing shows right away. We've had to sort of start over with the new line-up since we were out of the scene for a year but the scene has been super supportive, it's deadly.

AU: Your lyrics are mostly based on poetry. Why is this?

Barnes: Because I fucking hate writing lyrics. I've run out of sources to rip off though so I've started writing them myself now, and am actually

pretty happy with them, which is shocking. (Myspace.com/motherdiedtoday)

An Interview with Jesse Michaels of Operation Ivy

By Chuck Wurley

This man really needs no introduction, but on the off chance someone does not know who he is, I will give a short one. From 1987-89 Jesse fronted the East Bay ska/punk band Operation Ivy. Following that he went on to form a band called Big Rig, and then another and longer lasting one, called Common Rider. The man is a legend in his own time, and now has a new band, Classics of Love. Despite missing their recent show in Seattle due to ferry/work conflicts, modern technology did allow me to catch up with Jesse.

AU: How long has Classics of Love been a band?

Jesse Michaels: We have been a band since November so that's about five months as of March, which is now.

AU: What is the story behind how the Classics of Love came to be a band?

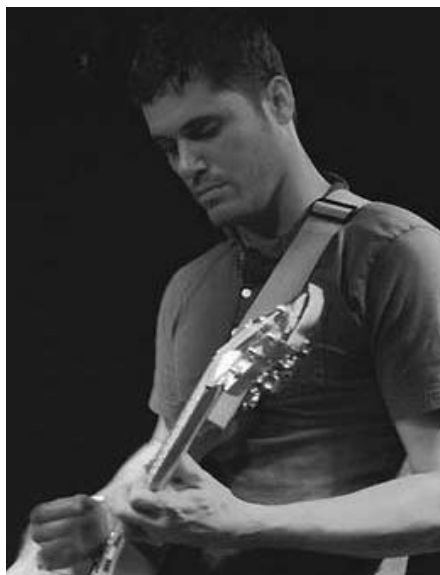
Michaels: About a year ago a guy approached me to do some shows in L.A., solo acoustic. Since I don't have much experience singing and playing guitar at the same time, I knew it would take a lot of practice and hard work just to develop a set. I said yes, because I liked the fact that it would push me to become an actual self-sufficient musician. I told Mike Park about it and he very generously offered to help me record some solo demos. I recorded those demos and we talked about me doing a solo seven-inch for Asian Man Records, Mike's label.

AU: But then...

Michaels: As we talked about it, I brought up the idea of doing the songs with a band instead of solo and asked him if he knew any musicians. Both Mike and Skylar at Asian Man suggested I contact these guys in a San Jose band called The Hard Girls. They played me The Hard Girls demo. I thought the band had energy, brains and humour. So we ended up jamming. Literally, the very first

time we ran through a single song, it sounded good. Also, they are great guys. Great attitude, great musicians, great sense of humour. So that was that.

AU: The name was taken from a Common Rider song, which in turn refers to some of your favourite songs?



Michaels: Max suggested the name. I was skeptical at first. I loved Common Rider but I didn't want to reference it. This was supposed to be new. Also the name was a little sugary sweet. But as our music started developing it was clear that some of the new songs were pretty dark, so it made the name less posi-core. It gave it more conflict or paradox, which is always a good thing. Anyway, the name works so we went for it.

AU: No more Common Rider? Or should we just think of Classics of Love as the next step?

Michaels: Common Rider stopped about three years ago mainly because the traveling was so impractical. We all lived in different states. It is wonderful to do projects, but in order to have a real band you have to establish yourselves

practicing three times a week and playing shows. I know of no real band with soul and energy who didn't go through that early process. It just wasn't possible to do with CR. But this band is in no way an extension of that one, except there's a certain continuation of themes in the songwriting. But even that isn't intentional.

AU: What was it like growing up in a scene surrounded by so many great bands?

Michaels: When I was growing up, the bands that were around were actually the ones that existed previous to the Gilman scene. By that I mean: Fang, Crucifix, MDC, The Dead Kennedies, Thirteen, Deadly Reign and so on. Pretty much the scene represented on the Maximum Rock N Roll release, *Not So Quiet on the Western Front*. Later, the Gilman bands showed up. It was fun being in the Bay Area because there were a lot of shows, it

made for something to do on Saturday night and a good learning experience as far as how to write songs goes.

AU: Did you guys really feel like you had a lot of power through music for positive change?


Michaels: Music is an end in itself, meaning once you are playing good songs the positive change has already taken place. The change is in consciousness, or in the mind of the listener and the player. Politics, world issues and so on are a different issue. But everything starts in the mind. If you make a change in the mind, physical effects are bound to follow. But those effects are none of our business. We work with energy and fun.

AU: Has it really been 20 years since Operation Ivy dissolved?



Michaels: Yes. It's over kids!

(Myspace.com/classicsofloveband)





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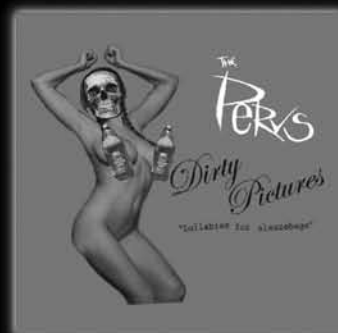


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CATTLE DECAPITATION / FETAL BUTCHERY / SINNED

April 3, 2009, The Metro Hall - Vancouver, B.C.

This show came out of nowhere. Vegetarian-activist grind band Cattle Decapitation's first tour in Canada, and they're playing in New West? Definitely odd, but that wasn't going to stop the fans from showing up to this early, all ages show. Sinned got the ball rolling well enough, and while you could sense the uncertainty of the crowd as they were entering, Sinned managed to win them over with their straight up shredding death metal, and the usual Dave humour. Their drummer really needs to blink occasionally though. I've never been less than impressed by Fetal Butchery, you can always count on a good show from these guys. Crazy intense, with a bigger sound than I can recall hearing from them. Very heavy, with the same pig squeals we all know and love. Cattle Decapitation was just as extreme and punishing as you would want, and played a great set. I'm not normally that into grind, but these guys are hard not to like. They actually have a fair level of melody and harmony beneath all the noise, and you can follow along pretty easily. The requisite stage quips were witty and sincere. Definitely glad I came all the way out for this show, everything about it beat the odds and hopefully this is not the last show we will see out in New West, or from the promoter, Invisible Orange.

-David Warren

HIPPYLESS FOLK FEST (AKA: GO FOLK YOURSELF)

April 4, 2009, The Cobalt - Vancouver, B.C.

Not often enough do you see metal shows that offer something different than those you saw last week. Luckily we have Demigod Entertainment to provide us with exceptional line-ups like this. Every band had a keyboard! I missed a bit of T.H.O.R.'s set, and I'm still kicking myself that I did. These guys are waaaaaay over the top, and I love it. Part Folk, part Fantasy, 100% awesome. TWO girls! What else is there to say? Well, the music was good too. Good vocals, good instrumentation, it's like they were telling a story. Don't miss them if you get the chance. (Note: according to Myspace they've changed their name to Scythia, no idea why.) Northwind are from Castle Rock, great sounding place to be from. They sounded pretty good too, with some very heavy melodic death metal, and the occasional synth chord. They have some pretty catchy tunes unfortunately there just isn't a ton that differentiates them from every other melodic death band out there right now. Finally got to see Carthage, with some good vocals and duelling guitars. The general consensus is that their songs are too long, like they just run out of good ideas and can't figure out how to

stop. They seem to be aware of this problem though, since they made some jokes about it. Rounding out the night were local folk titans Trollband. Sporting an extremely overhauled line-up, along with a new sound and look, these guys are even better than you remember. All the old favourite songs sounded new and fresh with bassist Sam taking on the vocals, along with keyboardist Dan. Very tight and still a very big sound.

-David Warren

CATTLE DECAPITATION / MARK OF CAIN / KATAPLEXIS / PHANTOM LIMB

April 7, 2009, The Den - Calgary, AB



Cattle Decapitation photo by Ryan Dyer

About thirty feet from the Den, a Christian group watched videos of starving children in famine laden countries while listening to uplifting, boppity bop music. At the Den, which is experiencing its first metal show in several years, fans are lodging in like what Cattle Decapitation would expect of their fans - like a herd of human meat - ready to go through the factory farm of death. Greg Musgrave's Phantom Limb fit like an apparitional glove as his post Caveat trapeze metal act tenderized the masses. Kataplexis would put people through the grinder - oozing the flesh off of the tenderized fans like the machismos they are. Mark of Cain has its shit cake and eats it too, and mashes you into pooh. Developing room like red lights disguised the crowd of any upsquirts of blood, and when Cattle Decapitation made it to the killing room of the Den, no one was safe from being strung up and slit by technical drums and rugged bass ripping through flesh. Full of liquor, drained of life. Their heads banged so hard they left headless.

-Ryan Dyer

CANNIBAL CORPSE / THE FACELESS / NUERAXIS / OBSCURA

April 17, 2009, Macewan Hall - Calgary, AB



Cannibal Corpse photo by Ryan Dyer

Although George "Corpsgrinder" Fisher was seen shaking hands and smiling with fans before their viscera-tugging set later on, you know onstage the same hands he was shaking would preferably be necks in the hands of the jet-engine powered headbanging monster. Sounding decidedly more lurched in a live setting, Necrophagist afterbirth Obscura made quick fans out of anyone there early enough to catch them. When Nueraxis took the stage, I wondered if the singer called in sick and they just used Sean from Divinity to play this show - the resemblance is striking. The Faceless, sounding less electronic than on their albums and spouting a Blue Man group (in the right lighting) lookalike guitar player, made a testament to why exactly they were chosen as direct support - in short, vaginas were widened. Many of the new "Gruesome Twosome", *Kill and Evisceration Plague* tracks Cannibal has been pimping compiled most of the set list, with Fisher classically dedicating "Fucked with a Knife" to all of the 10 ladies who showed up. My ears were bleeding afterwards; but it is expected after the drums were ripped out like entrails from a - you know what...

-RyDy

BRUTAL FEST

April 18, 2009, Maritime Labour Centre - Vancouver, B.C.

13th Prophet is a bunch of tough guy kids playing some generic thrash, but they're good at what they do. Alpha Trion, now instrumental, felt disjointed with no real bridges or transitions on earlier songs. No presence, didn't know when they were done. Will give them another shot when they find a vocalist. Kids in black metal shirts

playing hackysack - Ninja Spy must be playing. I'm not really sure why these guys keep getting booked with metal bands, they are way too skank. By contrast, Gross Misconduct is always very likeable and funny. First Reign was an interesting group, not what I was expecting. Not as heavy, but good. Verbal Deception was the band I came to see. "The Temptress" and "Northern Shores" were great. I'd honestly never heard of Divinity before and wow these guys are pretty good. They gave it everything with really great showmanship - pretty crushing. Never seen Terror Syndrome, and with a bit of a "nu" feel compared to the old Townsend group. Gotta say I enjoyed the Bjork cover. Overall good show but without the support it needed. Hopefully this won't get the Brutal Entertainment crew down, and we'll see them bounce back big.

-David Warren

KREATOR / EXODUS / BELPHEGOR / WARBRINGER / EPICUREAN

April 24, 2009, The Vogue Theatre - Vancouver, B.C.

A seated theatre for a thrash show? I didn't care, nothing was going to stop me from seeing the mighty Kreator, or the rest of this wicked line-up! Epicurean started with lots of samples, and an energetic bass player. Warbringer were much better than last time I saw them. Good stage presence and guitars - a very tight group. Belphegor were crazy awesome as usual, these guys are one of my favourite BM bands, they really get your heart pumping while also being creepy and mesmerizing. Wow, Exodus was quite the roller coaster. When they started, the whole place went insane with energy but didn't come off as well live as I was expecting. Rob Dukes, the singer, pretty much ruined their whole set with his moronic, and racist, onstage banter. A real shame, they should give that guy the boot. The moment Kreator started playing, and the lights started flashing - you couldn't help but be impressed, or have a seizure. Seriously, these guys embody everything great about heavy metal. With over the top gestures (every time he tells you to "kill yourself," drink), ridiculous guitar riffs and soaring vocals. Truly awesome.

-David Warren

GOJIRA/CAR BOMB

May 16, 2009, The Warehouse - Calgary, AB

Car Bomb was like The Locust with Genghis Tron's light show. If one were trying to photograph these guys, they'd have to time it to their streamlined light/darkness sequences or else they'd have a lot of black photos. Because The Chariot became victim to the dire predicament of Rocky Mountain driving, Car Bomb was given an extra 15 minutes, and as everyone knows, when assembling the perfect



Gojira photo by Ryan Dyer

bomb, timing is of the essence. Next were metal heavyweights Gojira, who after over 10 years as a functioning band are on their first headlining tour, something the crowd here has been looking forward to since their first stop here as a 20-minute Lamb Of God opener. With a light show akin to sitting in your car and becoming annoyed by the glare of the sun, Gojira were like a massive eclipse of Tokyo-destroying sound. Video sequences look to be the trend with these avant-garde bands, with a screen behind the band showing trippy images similarly to Mastodon a month before. The French may not have won many wars, but tonight we were, as Nate Reno from Kilyakai put it, "French Fried."

-Ryan Dyer

HEDWIG AND THE ANGRY INCH

May 22, 2009, Victoria Event Centre - Victoria, B.C.

It's possible that the power of this show was multiplied by my proximity to the stage, which was approximately two feet and close enough to smell the tomato tits as star of the show Drew Staniland viciously ripped them from his bra and crushed them in his fists. On the other hand, I think everyone at the Victoria Event Centre was affected in one way or another by his engaging performance, regardless of where they sat. With images from the movie version of Hedwig's singular story in mind, you'll enjoy the way this rendition of the original musical puts you in the seat of one of the shocked patrons from the film's Holiday Inn



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Absolute Album Reviews

THE 3-TARDS - 333 Halfway To Hell Spinerazor Records

This recording is the third and last installment of the trilogy known as AssCore. Each of the 13 songs has its own unique sound and identity, yet flavoured in a way that could only be The 3-Tards. With satanic screeching guitars reminiscent of Hell's horses chomping at the gates, Le Tard gives one of his best recordings ever. With lyrics ranging from evil to disturbing, John Tard proves his vocal skills truly have no limits. Are they punk or are they metal? Either way, this CD gets 4/5 sphincters from me!

- Uncle Anus

AZAGHAL - Omega

Moribund Records

Lurking in the underground since 1995, finish black metallers most voracious horde Azaghal unleashes a true black metal art. Omega seven's full-length vociferates in native tongue nine songs reflecting the mood of the music. Ugly and Tolkien-esque, played in the ancient tradition denouncing the hypocrisy of the blind faith. No howling winds here, only a frenetic pace infused with melodies of malice, driving the masses to the brink of suicide. Everything here reeks of black metal.

-LOLO

DEATH BY STEREO - Death is My

Only friend

Epitaph Records

This album impressed me with the tracks, "Ballad of Sid Dynamite" and "I Sing for you". Rad riffs and the distinctive bellowing of Efrem Schulz keeps me happy to be a fan. I'll gladly receive new material from bands, with open arms, as long as they stay true to their original blueprint. The track, "The Last Song" didn't quite do it for me, though. It made me ponder "radio blasphemy" and the alternative rock band, Fuel. But if you can get past that, the album is a good listen.

-Becky Benham

DIE PIGEON DIE - Ripped from V to A

No Escape Records

Deep in the Australian underground outback, these psychotic sexual deviants formed in 2005 without political or religious attachments. This is the quartet's first infliction upon the world. As for the music itself, 11 songs ripping with punishing pitch-shifted vocals and weird interludes. Porncore embeds "Die Pigeon Die", this malignancy could not be aborted, in reference to the rip-roaring cover painting

and the all bizarre aspect of this release.

-LOLO

EVIL SURVIVES - Metal Vengeance

War on Music

Winnipeg's Evil Survives has crafted an album reminiscent of the early new wave of British Heavy Metal. Available on vinyl only [with high quality MP3's included] this is eight tracks of shrieking, wailing, shredding, bass slapping and dueling guitars. When you drop the needle and the first bars of evil will survive come through the speakers it is like an adrenaline shot and once you get to track two's bass noodling you are pretty much sold on the fact that these guys HAVE come to save metal! This is fist pumping, goblet of rock holding, head-banging & hair-whipping solid gold! When you order this, make sure to pick up their new EP, Judas Priest Live, featuring bad-ass artwork from the legendary Ed Repka!

-Pauly Hardcore

GRAF ORLOCK - Destination Time

Today

Vitriol Records

The third installment in Gorlocks' epic cinema-grind onslaught has arrived. It continues with a barrage of angst and undeniable rage, channeled through songs about presidential assassination, trying to survive in a pre-historic world and the downfalls of living in a robot controlled society. Interspersing sound clips from movies to set-up the songs and oft as a bridge in-between has become a stalwart in their repertoire. The rage may be toned down a notch on this volume but remains as the catalyst for the frenetic guitar work and unrelenting drumming.

-Pauly Hardcore

LEFT ALONE - left Alone

Hellcat Records

Well first off, there is nothing new going on here, imagine that from a Hellcat release. And yes, before you even say it, this band reminds me of Rancid, period. But, at the same time, I just cannot help absolutely loving this CD. I actually tried not to at first, honestly. However, I am a sucker for both really catchy pop punk, and things that are ska tinged, and well this record is both. I think what makes this band work so well is that they don't seem to take it overly seriously, they are just having fun, and they keep their music simple.

-Chuck Wurley

OVER VERT - Gagging and

Swallowing

Renova Records

It's true that one might say skate punk has been done to death, but Over Vert's groovy guitar licks, over a thrashy and screamy sound, breath new life into the genre. Their singer's got style for miles as he belts "get the fuck out" on opening track, "The Promised Land", a song about the horrors of explosives. But the material isn't all heavy, with the catchy "Roll Forever" about a derby queen that rolls away with hearts. They also sing about the hardships of being a skateboarder in the USA with no health care.

-Denis Maile

RED ELVISES - Drinking With Jesus

Shoobah-doobah Records

I have been hearing of this band ever since my days in art school, back in the mid to late 90s. I guess I should have started listening to them earlier. Fortunately, I am sitting here enjoying their new record, complete with amazing title track, "Drinking With Jesus". This band seems to draw a lot of influences that essentially run the gamut of everything rock n' roll and a lot of other things. One minute you are listening to polka, next they are doing a waltz, there is reggae here, surf, rockabilly, even classical. No rap or heavy metal mind you, but something tells me those things actually wouldn't fit, even though everything else does.

-Chuck Wurley

STREET DOGS - State of Grace

Hellcat Records

Touching and heartfelt come to mind when I first put on State of Grace. With this album, the now established Street Dogs from Boston cover many subjects from punk rock, to guns, and especially, how mortal we all are. Now don't go thinking that this Street Dogs album is all sappy and with out true grit and strength. It is the heart that is poured into it, that gives it pure musical aggression and beauty. And don't go thinking that Mike McColgan, or the band makes any of this stuff up either, I wouldn't argue with a Gulf War veteran turned firefighter about the subjects he sings about.

-Chuck Wurley



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Victoria's 10th Anniversary Ska Festival "Skankers Unite!"

By Chuck Wurley

This year marks the 10th Anniversary of Ska Fest here in Victoria. The first Festival was held in 1999, with its finale held downtown in Market Square. Among the acts that year was a reunited Pressure Cooker – a Victoria favourite, and King Django of Skinnerbox and Stubborn All Stars fame, coming all the way from New York City. Over the eight years that have followed, Ska Fest has seen many legendary acts play many great shows. Inbetween the yearly festivals, the Victoria Ska Society has put on many other amazing shows. The list of names to come to Victoria is truly mind blowing, and could not all be named here. Suffice to say, it sometimes seems like we have truly tapped into almost everyone out there, from Barrington Levy, to the Pietasters and the New York Ska Jazz Ensemble, to the Skatalites and even one of the Specials and his band!

Each year in mid-July, the horns blast and the sun almost always shines on this special festival as people come from miles around to skank to the tunes of many ska, punk and reggae tinged bands from around the world.

The 10th Anniversary this year shall not be a let down to anyone who has ever come before, and will assuredly please many new folks. Not only are there going



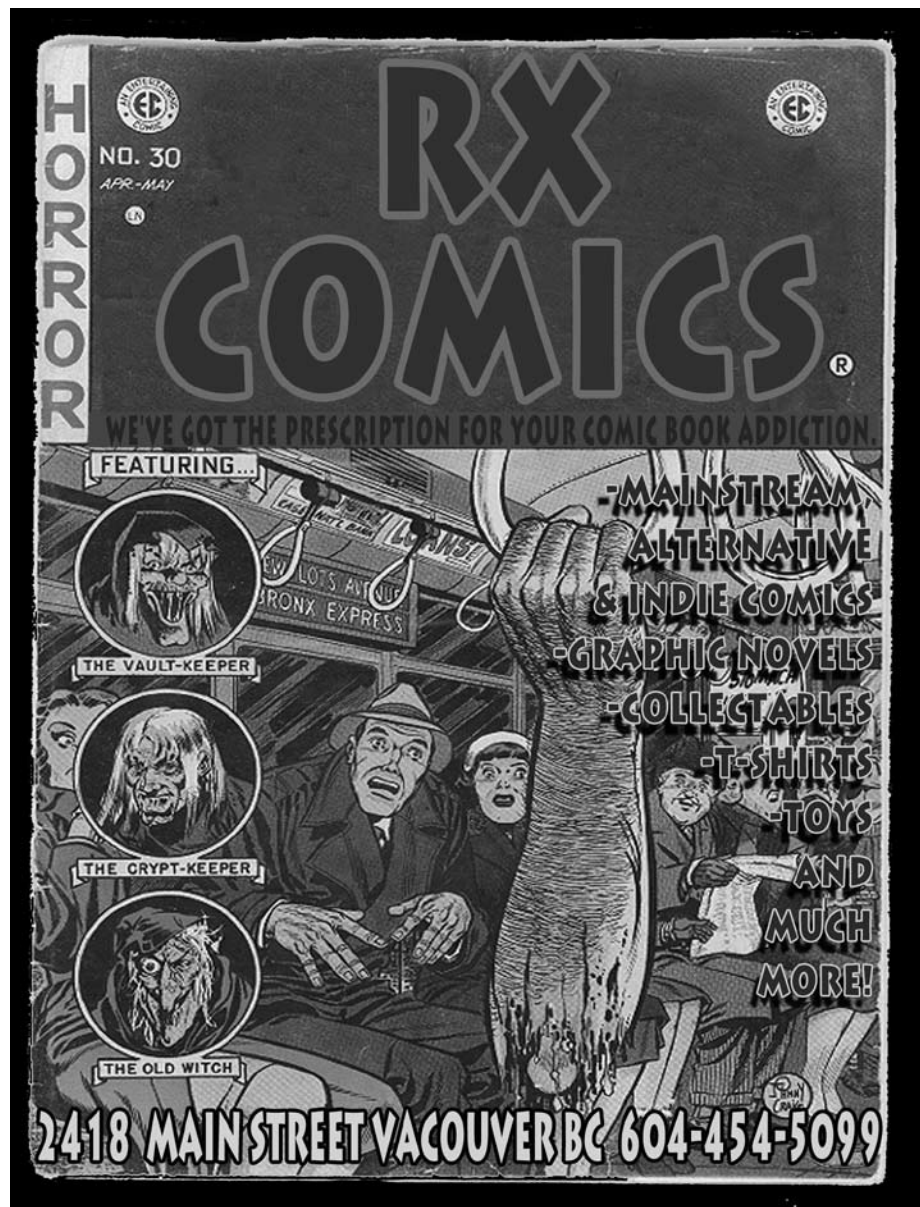
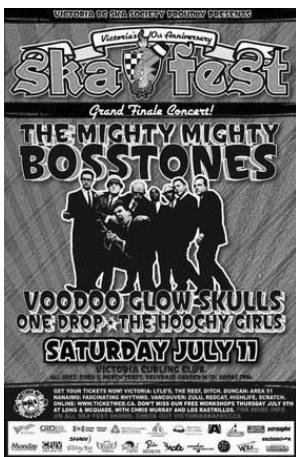
to be some amazing live bands this year from as far away as Mexico and New York City, but as always the Festival seeks to entertain, educate and to unite. In addition to the live bands the middle weekend in July will also feature music workshops on the subjects of ska guitar, and the elements that make up Mexican reggae music. These workshops will be taught by Chris Murray and Los Rastrillos respectively.

Since the festival is in its tenth year, there are themes of looking back, and reuniting. The Grande Finale show, on Saturday July 11, will feature Victoria locals Onedrop and the Hoochy Girls, who have both reunited just for the event. They will be opening for the recently reunited Mighty Mighty Bosstones, coming all the way from Boston. Also on the bill will be ska/hardcore favourites from the past, the Voodoo Glow Skulls.

The outdoor show on the Friday night, at Ships Point, in the Inner Harbour, will feature long running Brooklyn, New York ska/jazz sensations the Slackers. They will be playing in a picture perfect outdoor setting, backed by Seattle, Washington's the Georgetown Orbits, and Chris Murray.

The 10th Anniversary Victoria Ska Festival will run July 8-11, and will include free shows, out door shows, all ages shows, club shows, beer gardens, education, different languages and cultures; all in an attempt to educate, entertain and unite people from all over the world.

(Victoriaskafest.ca)



2nd Annual Vancouver Island Custom Motorcycle and Car Show

By Erik Lindholm

The truest sign that summer has arrived is the emergence of customs on the roadways. These chromed out death machines only come out when the boulevards are cleared of snow, salt and rain. It's a natural migration

Displaying a variety of world-class machines designed and built locally, the show is evidence of the large talent pool for custom bodywork, and drivetrains, to be found on Vancouver Island. Many of the

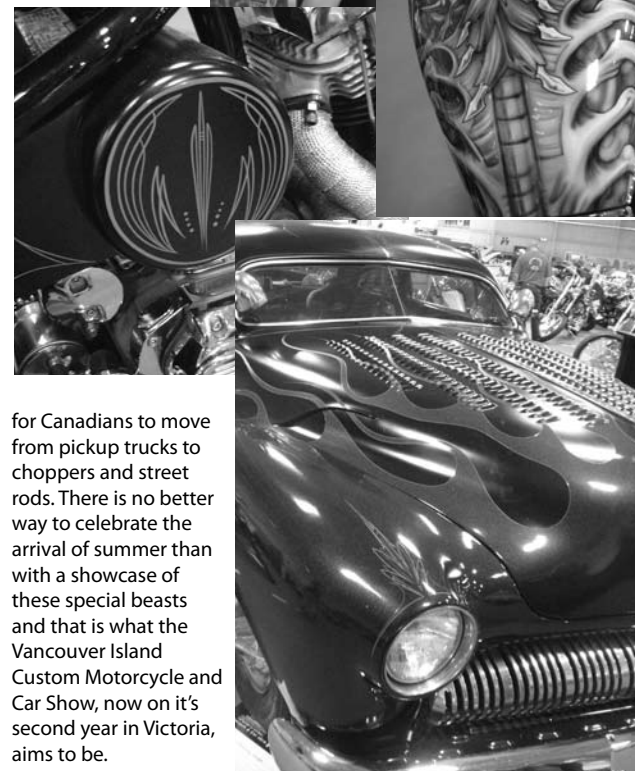


bikes and cars already have attracted national awards and magazine coverage, paying tribute to the area.

And where there are bikes and rods, there are girls – lots of 'em. And beers, provided by Lighthouse Brewery. Local rockers Saul gave some audio excitement, filling the Pearkes Fieldhouse, with modern sounds. Of course, all the fun is in the name of charity, with money going to the Canadian Breast Cancer Foundation and Vancouver Island Association for Injured Motorcyclists, two very worthy causes.

If you didn't feel creative and want to design and own a pavement buckling street rod at the start of this festival, you damn well did at the end. Praise the old steel and the festival organizers for making charity fun.

(Members.shaw.ca/vanislshow)



for Canadians to move from pickup trucks to choppers and street rods. There is no better way to celebrate the arrival of summer than with a showcase of these special beasts and that is what the Vancouver Island Custom Motorcycle and Car Show, now on it's second year in Victoria, aims to be.



Artist Interview w/ Jimbow Thompson of Ink Bomb Tattoos, in Vancouver, B.C.

By Dustin Jak

If you rode a skateboard in B.C. in the mid 80s, chances are you know who Jimbow Thompson is. SeylInn Park, The Ranch, Griffin bowl and the China Creek Tea cup, all fell serious victims to this man's twisted form of abuse. When he wasn't ripping these areas of Van city he could be found in the booze dives of the seedy inner city, tagging the shit out of them with his his tripped out style. This went on for some time until somewhere along the line someone hooked him up with a tattoo machine. Fast forward to 1998, when Jamer told me Jimbow was working at skate legend Art Godoy's Funhouse Tattoo. I had to go down for a Jak's piece, seeing as his Uncle Danny was a team member. Eventually, Jimbow flew the coup,

opening up Ink Bomb in the early Millenium. Trying to keep track of him now is not as easy – that is, until he just fuckin' ups and moves to Victoria! He was last seen at Pair O Dice Tattoos, but who knows... this guy doesn't like to stay mobile too long so catch him while you can!

AU: When do you remember first seeing tattoos?

Jimbow: Back in the day my uncle Danny came home with some tattoos and my Grandmother smacked the shit out of him! So I went out and got some lick em' stick em' just to piss my moms off, So birds of the same feather do flock together!

AU: What activities lead up to you starting a career as a tattoo artist?

Jimbow: In the early 80s I started hanging out in seedy tattoo shops, trying to get my artwork noticed, they got me painting their walls and fuckin' stalls just to be down with these

mofos, so you do the math!



AU: What year did you start in the industry? Where? And how is it different now than it was when you first started?

Jimbow: I can't remember, but I started somewhere in the East Van cross, times were



tough, you had to get in where you fit in! Back in the day you had to bring something to the fuckin' table, nowadays you show em' a fuckin' art degree and you are in!

AU: Who are some tattooists that you look up to? What other mediums do you excel in?

Jimbow: Evolving at an early age in the harsh reality known as East Van, some of my earliest inspirations would be the old school line-up from Thomas Lockhart, Brian Zuk at Ace Tattoo, Ed the Head and Art(funhouse), Godoy... other than tattooing I like to spread my love on skateboards,

INK SLINGERS

snowboards, motor bikes, mesh Trucker hats, skimboards and surfboards. So, if you need some, come get some!

AU: Were you bummed out as shit when Willie D left the Geto Boys for a year or so, back in the motherfuckin' nine trey?

Jimbow: Hellz fuck yeah, but when I found out Willie D was droppin' a third solo album I was fuckin' stoked! Next question!

AU: What is your idea of a good tattoo?

Jimbow: It's nice to see a tattoo from across the room and know the whole fuckin' story, and who did it! Anything that is different and that will set you apart from the masses! Like the *Matrix*, yo! And I do like to do full color bomb, and enjoy a full blown black and grey piece, peace!

AU: Where can you see tattooing in the next 10 years?

Jimbow: I can say that in the next 10 years I can only see tattooing going one way... straight to the motherfuckin' top BITCH!

(Inkbomb.net)

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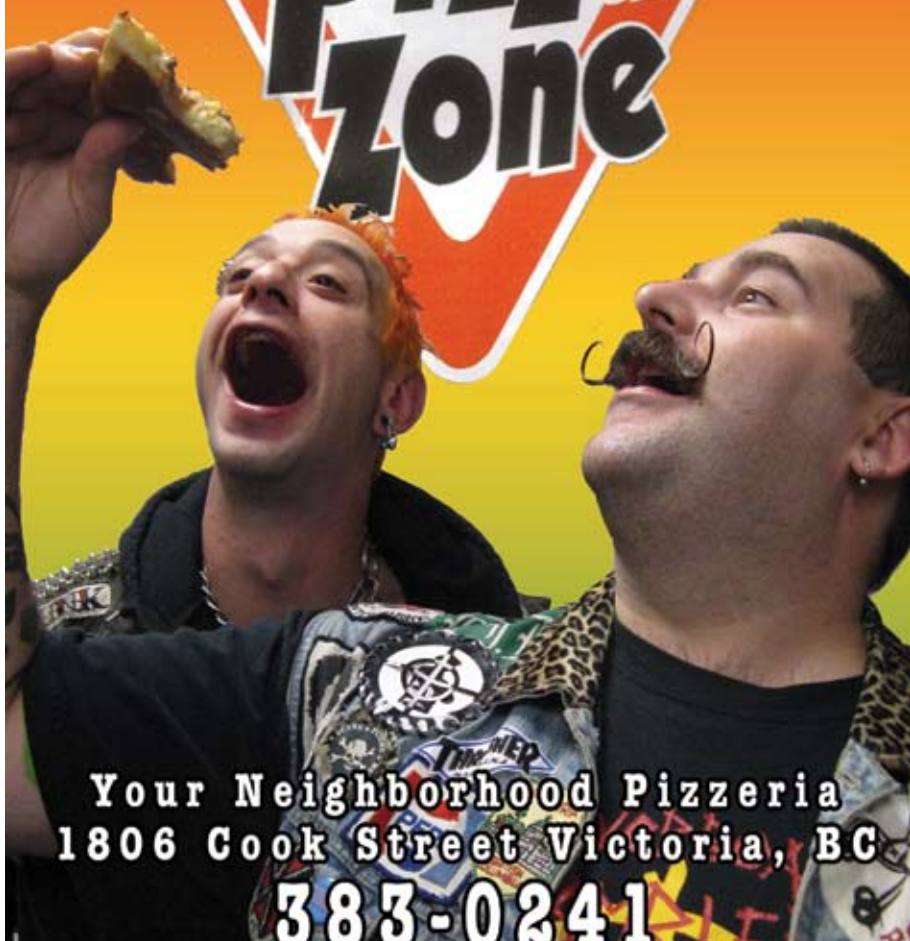
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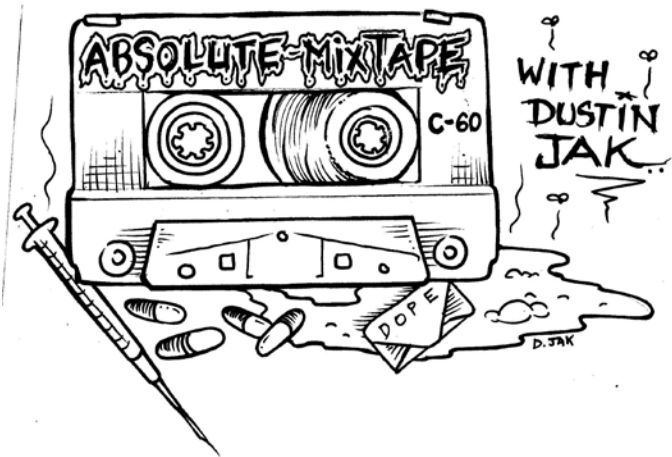
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1) CRUCIFIX - "Skinned Alive"

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2) THE TUBES - "White Punks On Dope"

A classic from the Phoenix freaks, with some of the best drumming laid to vinyl.

3) ANGEL WITCH - "Atlantis"

This is the crowning jewel of the new wave of british heavy metal. Buy it.

4) THE WEAKLINGS - "Ain't Got No Skin Left"

This trainwreck of a band out of Portland, deliver the goods in this number about an excruciating erection! Junk Records Baby!

5) THE GETO BOYS - "Gangster of Love"

A true classic in every sense of the word, from the Texas gangsters! Steve Miller's Joker never sounded better!

6) RATT - "Round and Round"

Robin is long gone but his spirit remains in this sunset strip anthem!

7) NEW YORK DOLLS - "Chatterbox"

Thunders beats his guitar like a cheap Bowery hooker, in this scorcher from the often overlooked second album!

8) DESTRUCTION - "Thrash Attack"

Always cool when a thrash band can pull off an actual instrumental! They rocked it at the show in March!

9) IGGY POP - "New Values"

What a treat to have James Williamson's tinny leads back in synch with Iggy, almost raw-power sounding at times! Turbonegro nicked the solo for a track on *Retox*.

10) B-52's - "Quiche Lorraine"

Worth the cover the cover price alone for Freddy Schneider's ultra new wave mid-song rant, "Has anybody seen a dog dyed dark green?" Killer shit!

11) THE FREEZE - "American Town"

Probably one of the most destructive sounding fuzz guitar sounds ever achieved

on Vinyl from these Boston dope fiends! A brutal sonoc attack guaranteed to evoke serious violent behavior.

12) OZZY - "Over the Mountain"

From the Tommy Aldridge Quadruplet intro, to the ripping Randy Rhoads runs, this is like a 40-foot line of coke being transferred into music form. Large on sound and fuck was Rudy Sarzo cool!

13) FANG - "I've Got the Disease"

These Berkley bad boys serve up a rather nice number here, about having sex with various animals... aw... good ol' Fang!

14) T S O L - "Silent Scream"

A nightmare evoking song from the haunting second album, with amazing surf styled leads from axeman Ron Emory.

15) TOILET BOYS - "Another Day in the Life"

A true bubblegum-anthem from the ultra-sexy Miss Guy, and his gang of Bowery

miscreants – taken from the killer first EP

16) SICK PLEASURE - "Let's Kill the Muni Driver"

A harrowing account of one man's hatred of public transit. Later to be covered by legendary bay area punx, The Idiots.

17) KOOL KEITH - "Blue Flowers"

Without a doubt the most eerie sounding rap song ever laid down, from the infamous *Doctor Octagon* Album!

18) AC DC - "Down Payment Blues"

Bonn Scott's outlook on fame wrapped around a severely basic two chord – young riff!!!! "Bought myself a Cadillac, but I can't afford the gasoline..." No shit Bon!

19) JEFF BECK - "Shapes of Things"

A record everyone should own, Jeff Beck's *Truth* album blew serious doors open when it came out in 1968. Rod Stewart's first vinyl appearance blowing every one's mind at the time!

20) U.F.O. - "Let it Roll"

Micheal Schenker's pickslide at the start lets the listener know he is in for a serious ride in this opener from 1975's *Force It* LP, with probably the coolest layered leads ("Look Out Lizzy!") ever recorded. Make sure you get the dirty cover when hunting for this gem!

Skateboard Product Reviews

By Roger Bruinsma

Kitsch Skateboards

Can we hear it for Geoff Dermer, I heard he's in charge of it over at Kitsch. Geoff Dermer is really good at skating and carved his own category in the style department when on board. Some tricks you gotta do them how Dermer would do it. He's really good and he's got Arron Johnson, correct? On the squad. The Arron Johnson show is a beautiful one if you're unaware. When he gets his game face on it's a good time to get out of the way for something incredible. That dude rips. And some others on this squad. Dudes from cities in other provinces. Sean McAlister. Cory Wilson. Good wood and stylin' graphics that look good up on the wall next to these other boards, there are so many cool boards out. Kitsch is a company on the rise, so check them out. Canadian content. Is Mike Hastie still in the Kitschen? That dude knows the rip too. Video evidence is a plenty available. I'm missing names, but the point is, I've known Geoff Dermer for a while, he's always ripped and always been in the skateboard game. Behold. (www.kitschskateboards.com)

Independent Stage 10 Trucks

Five Years ago, there was an independent trucks coffee table book that came out. A real keeper. The book broke it down how Indy got started, and also how many of the world's raddest skaters rely on them. I was into riding ventures for a long time – years, in fact. Then I was skating with Christian Bronx in Amsterdam at the Dutch Cup. Big contest. He let me try his board and instantly I felt the turn. I liked the turn of the Indy's so I got a set of them. That was 13 years ago. I've ridden them ever since and just got a new set of 149 Indy's not long ago. I ride them until they're completely unridable. Grind them so the whole axle is showing and the trucks are turning so good that getting a new set of trucks is the last thing on my mind. My last set I broke both hangers and grinded axles. Axles. It takes a little while to break new ones in. I go grind up curbs, wear them in a bit. Indy's like to be grinded. They're built to grind. And when you're out there shredding, you want to trust your equipment. It can be the difference between make or break. I look at their lineup of dudes who ride them. Indy doesn't have all the meanest dudes, but they have most of them. It's pretty cool that they have a clothing apparel line that hooks dudes up and consumers can get signature stuff through Indy. I happily represent Indy just because they're the raddest. That's all. Their stuff kicks ass and they're masters of marketing it. So, yeah, Independent rules.. (www.independenttrucks.com)

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Absolute Film Reviews

Calgary Underground Film Festival 2009

Dyer's Picks

By Ryan Dyer

Monsterland



Learning I was about to see a film from famed Nekromantik director Jorg Buttgerit on the subject of monsters in the theatre, I nearly choked on my Steam Whistle beer they were selling in the lobby, but as *Monsterland* went underway, there were mixed feelings. *Monsterland* interviews a number of interesting names of the horror and monster genre in attempts to discover why certain movies have been made in specific places i.e., *Godzilla* in Japan after the bombings, *Hostel* in America in response to Guantanamo Bay torture, but also throws in some unexpected cult figures like serial killer artist Joe Coleman, who spends his interview time speaking of Ed Gein, and the guy who was actually in the *Godzilla* costume for many years for the films. It is sort of schizophrenic this way - the snippets with Tetsuo: *The Iron Man* director Shinya Tsukamoto and John Carpenter as well as the attempt to discover the origins of many of the classic film monsters were compelling, but the overly long scenes at *Godzilla* conventions were a bore. Good for a rental, or if you just want to see something new from Buttgerit.

Big Man Japan

The heavy *Godzilla* flux was the perfect prior stop to *Big Man Japan*, the story of a relatively simple and modest Japanese man by day, purple underwear wearing, baddie bashing 100-foot electrified hero by night (or any time his bosses call him to ceremoniously zap him into his undies). Unfortunately though, the golden era of monster killing is long gone and our hero is scrutinized by the public while receiving a late, late night timeslot to show the world his saving grace. Some of his enemies are extremely absurd, like a big jumping foot with a face on its knee, a vagina looking monster that emits a foul smell equal to 10,000 human feces, and a baby trying to get home. The fighting at 80 stories is clumsy and constipated, and the hero is hardly likeable - but hell, that's why I enjoyed *Big Man Japan*. Think *Cemetery Man* + *Godzilla* + *The Wrestler*.

Graphic Sexual Horror

Insex.com, where any regular Joe can view their sacred sexual fantasies in the flesh of women dunked under water in cages, getting slapped in the face,

raped with a dildo, or my favorite, made to walk out in the snow tied to a clunk of wood with no shoes on. The documentary interviews



the creator of the site, who had his start wanting to be a teacher while painting vivid images of bagged and bonded women in the meantime. Eventually he pulled a Bob Flanagan type live show, with himself in latex cocoons, before creating the site in which women took over his role. We get to hear from the followers of which joined the site's crew either as an actress or camera person, and constructors of the torture devices used on the girls - this provides the most

comical part of the documentary, and argument stemmed from the bursting of a water tank used as torture device. The five minute, uncut quarrel between site creator and the builder of the contraption is just whack. So are the excuses some of the girls make for taking part. I understand if they really get off on



some of the pain and it's enjoyable for them, but when they're left with a pint of drool and tears on the floor, I have to think of their real mind state. They all basically state they did it for the money, but then try to say it's not porno and they aren't whores for doing so. Maybe I missed something.

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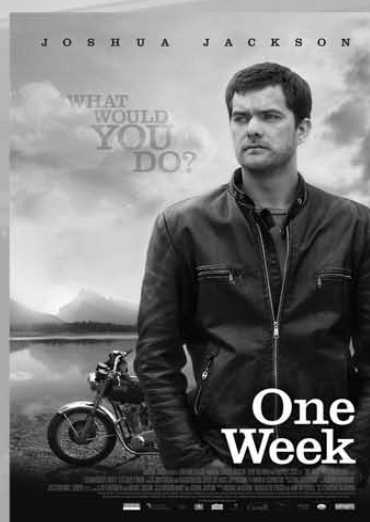
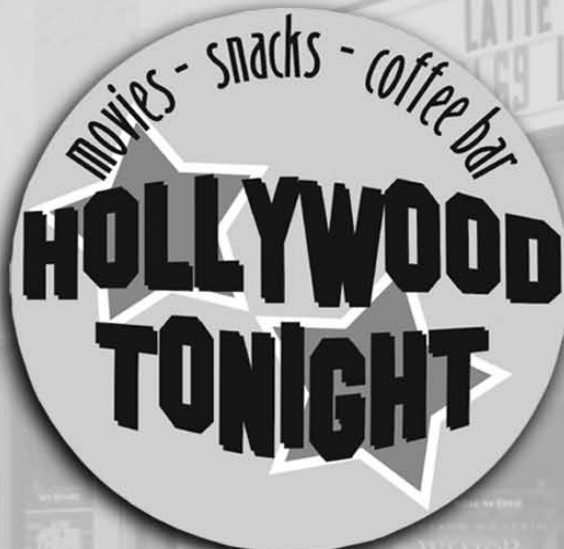
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Absolute DVD Reviews



Anvil: The Story of Anvil

99% of bands never make it. This movie is about those bands. 30 years ago, Anvil meant something, but today they're like every other band reaching for a dream. The beginning introduces us to Anvil at the height of their career, with a talking heads moment (straight out of *A Head Bangers Journey*) letting us know how cool they were. For the next hour you learn how much it sucks to never make it big. The movie looks and sounds great, with some really impressive camera movement and transparent scenes that make you feel like you're right there in the room with Lips and Rob at their worst. It's a truly moving experience. Sacha Gervasi has done a superb job fleshing out these characters, by the end you feel like picking up a phone and buying them lunch. Or a damn CD. This is somewhat of a disaster film (think Mr. Bean) that keeps you thinking "this HAS to get happy soon..."

-David Warren

Bloods and Crypts: Made in America

Anybody who has seen *Dogtown and Z Boys*, or *Riding Giants*, knows that Stacy Peralta makes a sick documentary, and this is living proof. Forrest (scientology) Whittaker narrates this brutal look at the infamous south central gangs that have claimed the lives of 15, 000 people, and fuck does his voice work. We go deep into the hoods that spawn cold blooded killers as young as nine, interviewing members from lesser known sets like the Fruit Town Bloods, to some of the bigger known sets like the notorious eight Tray Gangster Crips (Monster Cody, Lil Monster), Grape Sreet Watts Crips (Eazy E) or the Long Beach Insane Crips (Snoop Dogg, Warren G). Either way we are left scared shitless. Hunt this one down, press those khakis, chuck on a doo rag or starch your jeans till they stand up and take a stroll – just remember to watch your back if it's in the divide cuz!

-DustJAK Shawnigan 2009

Channel 3: One More for All My True Friends

Excellent feature documentary that follows the history of these So Cal legends, with amazing live footage and some really good interviews. There is also a bonus CD with an excellent live set from about a year ago, and all the hits get thrown our way, "Fear of Life", "Indian Summer", "Accident", "I've Got a Gun" and the ripping "Manzanar". A must for any fan of that amazing Posh Boy sound to come out of cal in the early 80s.

-Dustin Jak fernwood 2009v

Diamond Head: To the Devil His Due

Immaculate set played out by these NWOBHM greats. Guitarist Brian Tatler is the only original member but then again he was the best thing about these guys in the first fuckin' place! The new singer sounds identical to Sean Harris and the drummer beats his kid kit like it owes him money! Too bad that dickweed dane Lars Ulrich robbed these guys of their formula, actually listen to the "Seek and Destroy" riff, and then "It's Electric" and tell me that's a fuckin' coincidence. Also if you are metal and you don't own *Lightning to the Nations* or *Borrowed Time* you might just want to get on that shit.

-Dust JaK Doghouse 2009

Plan B SuperFuture.

Damn good video, I watch it over and over. Has three songs, all classic tunes that go well with the mean-ass shredding. Scott Descenzo, cover of this last month's Thrasher has a long opening part skating his Vancouver tech gnar to some Beatles tunes. He has the new good shit on lockdown. Switch back tail I always have respect for. Can you do them? Me, neither. He can. He tears it up proper and then Danny Way gets right mean. Give me a break some of his footage is too raw for words. His whole part is ridiculous if you ask me. He is the gnarliest of us all, folks. It's an honor to be a skater when I see Danny Way footage from the last five years, what am I saying his whole life he's been producing sick skating. He 360's over the Great Wall of China with a broken ankle. Superhuman display right in front of our eyes, folks. Behold. The end is not near, in fact the circus has only just come to town. They may stay awhile. Case in point: Skateboarding. Deep down beneath the layers of lame, lies something unmatched. The fiercest. The goods. Thank you Plan B.

-Roger Bruinsma

Thrasher Skate Rock: Life of Pain

Serious wacky shit courtesy of Jake and his crew. Basically a video tour with Jake Phelps's band Bad Shit, as they rip up park after park and get fuckin' ripped in the process, other bands include Grindline the Band, and my personal fave, Mark Red Scott's band Piss Boner (probably the raddest band name ever!) This comes with a CD as well, making it number 13. Hey any of you motherfuckers got a copy of *Thrasher Skate Rock 11: Crank it Up* cassette with my band Shutdown, and Vancouver's Brand New Unit? Will pay top dollar.

-Dust JaK, Ferwood 2009

UFO: Too Hot to Handle

Without a doubt one of the best bands to ever come out of England in the 70s and this compilation shows the band through the Michael Schenker years, and into the early 90s. This band had so many unique features and probably the coolest bass player in rock (Pete Way). We get all sorts of footage and interviews as well as all the classics: "Doctor Doctor", "Let It Roll", "Out in The Streets", "Love to Love" and "Lights Out". A must for any fan and by the way... these motherfuckers put out one of the best live albums ever to be dropped!

-Dustin lee JAK, Shawnigan 2009

Anvil: The story of Anvil

Going to this documentary, I simply wanted to experience the story of a band I had yet to discover. What I did discover, was a story that crosses borders of musical labels and of brotherhood; commitment through the shitty times, and having the heart to keep commitment to something that may never reach the plateau it had on its first heroic lap. As a wraparound story, the first showing the success of an early Anvil, dildo guitar picks, S&M clothing and all – playing in front of thousands in Japan to playing Japan now. Members over the age of 50, no label to back their newest, and best sounding record This Is Thirteen, and hope at an all time low. The Story of Anvil is at times heartbreaking, ultimately hopeful, and above all, as the members of Anvil have been attempting throughout their career to give their fans a great time. If you've ever seen your favorite 80s band at a dive bar, and feel that pain in the pit of your stomach because you know they deserve(d) more, check out this docl, which proves there sometimes is life after leather.

-Dyer on Dyer

HOROSCOPES

June/July 2009

ARIES

Drift through June dabbling in your fanciful social scene. There is joy to be found. This will help you to ignore rising domestic and career tensions. Also in June, you feel it easier to channel your energy into productive activities. This is great for work and business stuff. But, be sure to get a clear consensus from all involved when you are inspired to remodel your home. The Eclipses of July herald big decisions in regard to your home and family life. The intrigues revealed in your career environment may have you planning an early retirement or job change.

TALURUS

Mars in your sign has you all keyed up and ready to go. Fortunately, Venus is there, too through June, bringing you some invites to some places to go. The New Moon June 22nd is about making summer plans. Boldly step beyond your usual patterns. Your career, the role you play, family responsibilities are taking on new shapes. Dreams can come true, so make some up. Sometimes this process of becoming someone new is fun and easy, as around June 17th, July 1st, and July 27th. And, sometimes this process is harsh, as June 10th, July 1st, and July 6th. (Yes, July 1st is confusing and screwy)

GEMINI

Career instability continues, but you are getting more used to it. June is a time for a clear assessment of your personal well being and the condition of your significant relationships, but you do not yet get to take control of your life. The second guessing yourself and hesitancy evaporates in July. By then the focus is on productivity. Be busy with work and laundry. Some kind of spiritual awareness is coming to you and you need to stay grounded. Your exalted wisdom won't put meals on the table.

CANCER

Significant stuff is developing for you in business, and, more importantly, in realizing the emotional power that you wield. Yet, there are challenges and distractions in your way that threaten to limit the big life progress of 2009. Friends and community involvement both help and hinder your purpose. Just keep in mind this is not the time for frivolity. Your life is so darn serious these days. The eclipses in your sign signify heavy decisions through the next 3 months, from which there will be no turning back. This is no time for a conservative approach.

LEO

Try to smooth over relationship problems the first several days of June. There are significant developments in your closest relations through the remainder of this year. Good and bad things are happening, but the trend is that which was concealed beneath the surface will be coming up for resolution. If your close relationships are sustainable and have mutually beneficial purpose then they will endure; if not, they won't. Sure, communication is important, but even more important is a willingness to learn, heal, and grow. The Eclipses encourage you to find some personal spiritual connection and ethical bottom line.

VIRGO

Saturn in your sign these few years shows that you are determined and serious. These traits are emphasized in early April and you don't want to let it get you down. Others are presenting challenges. You may find that you need to assert yourself. Don't fold easy in the face of conflict. One of these challenges seems fun and interesting, rather than a bother. The most significant developments this Spring are in how your work and self improvement are enhanced. Expect some authentic healing. Latter April and May you are getting all this spiritual illumination.

David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.
www.mysticmountainlodge.com



LIBRA

Write some poetry, take up a musical instrument, or paint a painting. You have so much to express that the ideas are oozing out of you. You should find better ways to express the creative concepts, and connections in life that you uniquely comprehend. All Libras have all sorts of various talents as a youth, which they probably let wither and fade do to a lack of direction and self discipline. Well now is the time to dredge some of these talents up, dust them off, and give them a go. If you are looking for romance, success comes from being the rock star, not another drunken desperate dip on the dance floor.

SCORPIO

Scorpios can be so darn tentative and noncommittal. It is not that you are shallow. You are the opposite of that. It is that you know that every once and awhile you turn the circumstances of your life completely over and change everything. That is why it is so important this year that you integrate new awareness about your family dynamics, emotional needs, fulfillment through responsibility, into life as it is lived. You will find stability and empowerment through your connecting to deeper core values. You won't be turning everything over anytime soon, because you've connected to beliefs that work for you. .

SAGITTARIUS

The Full Moon June 7th draws attention to you. Keep productive and mind your P's and Q's to make a good impression. You may be under scrutiny. Now and through the rest of the year your way of thinking and patterns of thought are changing. The power of positive thinking is real. Give some effort to maintaining a constructive and positive mindset to change the circumstances of your life. The Eclipses of July symbolize a renewal of your personal commitment to enhancing your personal power and influence. No more the pawn or patsy; power can provide freedom.

CAPRICORN

Your approach to life has been changing. Now your new ideas about getting what you want out of life are coalescing into more a viable concept. Yet, June holds some doubt and reworking of some details. Maintain the nose to the grindstone effort and add some creative techniques. Productivity and income can be the initial area for improvement. The Eclipses of July herald big changes in your closest relationships. You are changing so much that those closest to you are kind of baffled about how you are acting. Bring some sensitivity and reassuring strokes to bear on those who need it.

AQUARIUS

Make an effort to bring greater objectivity into your perspective. You are becoming more secure in your beliefs and attitude. But, others do not see the world the way that you do. Plans for this summer require a conservative approach. Family members all have their own agendas. You can't spend your way to peace even if you try, so don't. The Eclipses of July signify changes in your work and employment situation. Just when it looks as though your methodology will be fine, the bigger process gets all turned over again.

PISCES

June starts off with your continuing task of maintaining stability. Try the daily affirmations of "Maintain" and "Cope". Stay grounded and practical and more fun avenues of creativity and social activity open up in July. Be open to change and growth in your life and it will come. Think about making some side dough with your artistic or crafty talents. Glimpses flutter through your consciousness of a spiritual contentment and an awareness of cosmic unity. Take notes.



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37. #4 Bobby _____
38. _____ of Fury
39. Stuck up one _____
40. Pusher's prompt (2 words)
42. _____ the season
43. Hesitation sounds
44. Essence
45. Sub's master
48. _____ sphere
50. 3rd letter of the alphabet
51. Operate a QWERTY _____
52. Eccentric producer convicted of murder
54. Hand's best friend?
55. _____ Satan!!
56. Gingers of the Great Ape Family
59. Sterns
60. Settled in _____
61. Bond Girl Chew _____
62. Roundabout band
63. 1½ oz. of liquor
64. Not divisible by 2

- Down
1. Genetically deformed
2. SICK Crust punk band from NYC
3. A citizen
4. An admirer
5. Consume
6. Gun brand name
7. Severe Acute Respiratory Syndrome
8. John Deeres
9. Anti-love
10. Letterman's stn.
12. Opp. Of Sine
13. Those like Beck?
14. Mafia Heads
16. Gentle Bear
20. Consume
22. Soul Bro's hairstyle, Yo!
23. Givers
26. Dragonforce: ____ For Eternity
27. Valves of Hearts
29. Private eye
30. Disk Operating System
31. Better Business Bureau

32. Dragonforce: ____ of the Brave
33. Sounds heard at punk shows
34. Unpopular Canadian tax
35. One
36. Place where slam dancing happens
38. Type of tree
40. Son of Neptune
41. Hurry
43. The terms in Einstein's equation
45. German Metal Fest
46. Put in 2 cents
47. Whack
49. Electric fish
50. Darby of The Germs
51. Offensive Military campaign in Asia
52. Vault
53. Metal-bearing rocks
54. It's short for "Pudendum"
55. Horse feed
57. Notice To Owner
58. Acquire

By Dan Scum

Thanks again, fuckers!!

Recreational sex was a sin. Masturbation was the Devil's playground and totally out of the question. It certainly wasn't proper behaviour for a lady. Women would actually go crazy, and some genius of a doctor came up with the term "hysteria" to slap a label on those poor sex starved women. This "condition" birthed the first sex toys, crude vibrating devices used only by a doctor's hand to heal them of their terrible ailment. Later, due to the high demand and exhausted doctors, they were marketed as personal massagers, sure to make your eyes sparkle, your hair shine, and your cheeks red. And the peasants rejoiced!

-Dr. J

Now listen up and listen

carefully, bitches! The clit IS the most important part. I cannot stress it enough. It's the female version of a penis and if you don't know where it's located, for Christ sake man, Google it. There are many ways to get a girl off without the head. Try using your fingers (make sure to get her good and slippery first) and grinding her in a circular motion first slowly and applying more pressure as she likes. With any luck she's a vocal little bunny and it won't be too difficult. Or you could try your luck at toys. Did you know they actually make a vibrator that does what your tongue would do? Genius!! Straight-up fucking hits the g-spot, which brings everything to a climax and puts her

over the top. A woman will actually ache for it waaaay up there, but the sad truth is that without any clitoral stimulation, chances are she just isn't going to cum. Now go MAKE THAT PUSSY PURR!!
-Dr. J

Dear Doc,
Are sex toys healthy?
Curious
Downtown, Downtown

You bet your sweet, sweet ass they are, Curious. In fact, they were invented by a doctor!! Around the turn of the Century, when wives were "ladies" all prim and proper and bullshit, their husbands would save themselves for the whorehouse because fucking your wife was strictly for baby making. So said the Catholic Church.

DEAR, YOUR COMICS ARE NOT AS GOOD AS BEFORE.

WELL THEY COULD BE WORSE.

SORRY BABYCAKES BUT I JUST DON'T SEE HOW THEY COULD GET WORSE.

FFFFFFFFFF
 FFFFFFFF
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 FFFUUU
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- DICK FANT '01

CHAOS COMIX **THE DUMB ALSO RISES** RANDY CHIOS OF

AW, DUDE, I SHIT MY PANTS!
RIGHT ON!

HERE, TRY THIS!

ABSOLUTE UNDERPANTS
(IN THIS TEST YOU)
IRA FLASHES SOME DEVIL HORNS!

NOW I CAN SKATE HOME WITH MY DIGNITY INTACT!

THANK YOU ABSOLUTE UNDERPANTS!

ABSOLUTE UNDERGROUND



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